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ALIGHIERI DANTE.

THE
VISION;
OR,
HELL, PURGATORY, & PARADISE
OF
DANTE ALIGHIERI.

TRANSLATED BY
THE REV. HENRY FRANCIS CARY, A. M.

WITH THE LIFE OF DANTE, CHRONOLOGICAL VIEW OF HIS AGE,
ADDITIONAL NOTES, ETC.

FROM THE LAST CORRECTED LONDON EDITION;

WITH THE
TRANSLATOR'S LATEST CORRECTIONS
AND ADDITIONS.



NEW YORK:
HURST AND COMPANY,
PUBLISHERS.

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PREFACE.

IN the years 1805 and 1806, I published the First Part of the following Translation, with the Text of the Original. Since that period, two impressions of the whole of the *Divina Commedia*, in Italian, have made their appearance in this country. It is not necessary that I should add a third: and I am induced to hope that the Poem, even in the present version of it, may not be without interest for the mere English reader.

The translation of the Second and Third Parts, "The Purgatory" and "The Paradise," was begun long before the First, and as early as the year 1797; but, owing to many interruptions, not concluded till the summer before last. On a retrospect of the time and exertions that have been thus employed, I do not regard those hours as the least happy of my life, during which (to use the eloquent language of Mr. Coleridge) "my individual recollections have been suspended, and lulled to sleep amid the music of nobler thoughts;" nor that study misapplied, which has familiarized me with one of the sublimest efforts of the human invention.

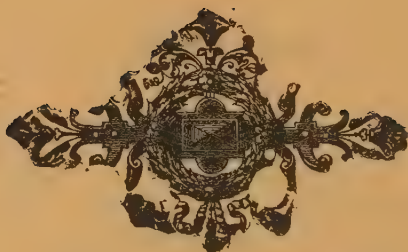
To those who shall be at the trouble of examining into the degree of accuracy with which the task has been executed, I may be allowed to suggest, that their judgment should not be formed on a comparison with any single text of my Author; since, in more instances than I have noticed, I have had to

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LIFE OF DANTE.

DANTE,¹ a name abbreviated, as was the custom in those days, from Durante or Durando, was of a very ancient Florentine family. The first of his ancestors,² concerning whom any thing certain is known, was Cacciaguida,³ a Florentine knight, who died fighting in the holy war, under the Emperor Conrad III. Cacciaguida had two brothers, Moronto and Eliseo, the former of whom is not recorded to have left any posterity; the latter is the head of the family of the Elisei, or perhaps (for it is doubtful which is the case) only transmitted to his descendants a name which he had himself inherited. From Cacciaguida himself were sprung the Alighieri, so called from one of his sons, who bore the appellation from his mother's family,⁴ as is affirmed by the Poet himself, under the person of Cacciaguida, in the fifteenth canto of the Paradise. This name, Alighieri, is derived from the coat of arms,⁵ a wing, on a field azure, still borne by the descendants of our Poet at Verona, in the days of Leonardo Aretino.

Dante was born at Florence in May, 1265. His mother's name was Bella, but of what family is no longer known. His

¹ A note by Salvini, on Muratori della Perf. Poes. Ital., lib. iii. cap. 8.

² Leonardo Aretino, Vita di Dante.

³ Par. xv. He was born, as most have supposed, in 1106, and died about 1147. But Lombardi computes his birth to have happened about 1090. See note to Par. xvi. 31. For what is known of his descendants till the birth of Dante, see note to Par. xv. 86.

⁴ Vellutello, Vita di Dante. There is reason to suppose that she was the daughter of Aldigerio, who was a lawyer of Verona, and brother of one of the same name, bishop of that city, and author of an epistle addressed to his mother, a religious recluse, with the title of Tractatus Adalgeri Episc. ad Rosuvidam reclausam (or, ad Orismundam matrem inclusam) de Rebus moralibus. See Cancellieri Osservazioni, &c. Roma, 1818, p. 119.

⁵ Pelli describes the arms differently. Memorie per la Vita di Dante. Opere di Dante. Ediz. Zatta, 1758, tom. iv. part ii. p. 16. The male line ended in Pietro, the sixth in descent from our Poet, and father of Ginevra, married in 1549 to the Conte Marcantonio Sarego, of Verona. Pelli p. 19.

father¹ he had the misfortune to lose in his childhood; but by the advice of his surviving relations, and with the assistance of an able preceptor, Brunetto Latini, he applied himself closely to polite literature and other liberal studies, at the same time that he omitted no pursuit necessary for the accomplishment of a manly character, and mixed with the youth of his age in all honorable and noble exercises.

In the twenty-fourth year of his age, he was present at the memorable battle of Campaldino,² where he served in the foremost troop of cavalry, and was exposed to imminent danger. Leonardo Aretino refers to a letter of Dante, in which he described the order of that battle, and mentioned his having been engaged in it. The cavalry of the Aretini at the first onset gained so great an advantage over the Florentine horse, as to compel them to retreat to their body of infantry. This circumstance in the event proved highly fortunate to the Florentines; for their own cavalry being thus joined to their foot, while that of their enemies was led by the pursuit to a considerable distance from theirs, they were by these means enabled to defeat with ease their separate forces. In this battle, the Uberti, Lamberti, and Abati, with all the other ex-citizens of Florence who adhered to the Ghibelline³ interest, were with the Aretini; while those inhabitants of Arezzo, who, owing to their attachment to the Guelph³ party had been banished from their own city, were ranged on the side of the Florentines. In the following year, Dante took part in another engagement between his countrymen and the citizens of Pisa, from whom they took the castle of Caprona,⁴ situated not far from that city.

From what the Poet has told us in his Treatise, entitled the *Vita Nuova*, we learn that he was a lover long before he was a soldier, and that his passion for the Beatrice whom he has immortalized, commenced⁵ when she was at the beginning and he near the end of his ninth year. Their first meeting was at

¹ His father, Alighiero, had been before married to Lapa, daughter of Chiarissimo Cialuffi; and by her had a son named Francesco, who left two daughters, and a son, whom he named Durante, after his brother. Francesco appears to have been mistaken for a son of our Poet's. Boccaccio mentions also a sister of Dante, who was married to Poggi, and was the mother of Andrea Poggi, Boccaccio's intimate. *Pelli*, p. 267.

² G. Villani describes this engagement, lib. vii. cap. 130.

³ For the supposed origin of these denominations, see note to *Par. vi.* 107.

⁴ *Hell*, xxi. 98.

⁵ See also the beginning of the *Vita Nuova*.

a banquet in the house of Folco Portinari,¹ her father; and the impression then made on the susceptible and constant heart of Dante was not obliterated by her death, which happened after an interval of sixteen years.

But neither war, nor love, prevented Dante from gratifying the earnest desire which he had of knowledge and mental improvement. By Benvenuto da Imola, one of the earliest of his commentators, it is related that he studied in his youth at the universities of Bologna and Padua, as well as in that of his native city, and devoted himself to the pursuit of natural and moral philosophy. There is reason to believe that his eagerness for the acquisition of learning, at some time of his life, led him as far as Paris, and even Oxford;² in the former of which universities he is said to have taken the degree of a Bachelor, and distinguished himself in the theological disputations; but to have been hindered from commencing Master, by a failure in his pecuniary resources. Francesco da Buti, another of his commentators in the fourteenth century, asserts that he entered the order of the Frati Minori, but laid aside the habit before he was professed.

¹ Folco di Ricovero Portinari was the founder of the hospital of S. Maria Nuova, in 1280, and of other charitable institutions, and died in 1289, as appeared from his epitaph. *Pelli*, p. 55.

² Giovanni Villani, who was his contemporary, and, as Villani himself says, his neighbor in Florence, informs us, that "he went to study at Bologna, and then to Paris, and to many parts of the world," (an expression that may well include England,) "subsequently to his banishment." *Hist.*, lib. ix. cap. 135. Indeed, as we shall see, it is uncertain whether he might not have been more than once a student at Paris.

But the fact of his having visited England rests on a passage alluding to it in the Latin poems of Boccaccio, and on the authority of Giovanni da Serravalle, Bishop of Fermo, who, as Tiraboschi observes, though he lived at the distance of a century from Dante, might have known those who were contemporaries with him. This writer, in an inedited commentary on the *Commedia*, written while he was attending the council of Constance, says of our Poet: "Anagorice dilexit theologiam sacram, in quâ diu studuit tam in Oxoniis in regno Angliæ, quam Parisiis in regno Franciæ," &c. And again: "Dantes se in juventute dedit omnibus artibus liberalibus, studens eas Paduæ, Bononiæ, demum Oxoniis et Parisiis, ubi fecit multos actus mirabiles, intantum quod aliquibus dicebatur magnus philosophus, ab aliquibus magnus Theologus, ab aliquibus magnus poeta." *Tiraboschi*, *Stor. della Poes. Ital.*, vol. ii. cap. iv. p. 14, as extracted from Tiraboschi's great work by Mathias, and edited by that gentleman. Lond. 1803.

The bishop translated the poem itself into Latin prose, at the instance of Cardinal Amedeo di Saluzzo, and of two English bishops, Nicholas Busewith, of Bath, and Robert Halam, of Salisbury, who attended the

In his own city, domestic troubles, and yet more severe public calamities, awaited him. In 1291, he was induced, by the solicitation of his friends, to console himself for the loss of Beatrice by a matrimonial connection with Gemma, a lady of the noble family of the Donati, by whom he had a numerous offspring. But the violence of her temper proved a source of the bitterest suffering to him; and in that passage of the *Inferno*, where one of the characters says,—

La fiera moglie più ch' altro, mi nuoce.

Canto xvi.

—— me, my wife

Of savage temper, more than aught beside,
Hath to this evil brought,

his own conjugal unhappiness must have recurred forcibly and painfully to his mind.¹ It is not improbable that political animosity might have had some share in these dissensions; for his wife was a kinswoman of Corso Donati, one of the most formidable, as he was one of the most inveterate, of his opponents.

In 1300 he was chosen chief of the Priors, who at that time possessed the supreme authority in the state; his colleagues being Palmieri degli Altoviti and Neri di Jacopo degli Alberti.

same council. One copy only of the version and commentary is known to be preserved, and that is in the Vatican. I would suggest the probability of others existing in this country. Stillingfleet, in the *Origines Sacræ*, twice quotes passages from the *Paradiso*, "rendered into Latin," (and it is Latin prose,) as that learned Bishop says, "by F. S." *Orig. Sacr.*, b. ii. chap. ix. sect. xviii. § 4, and chap. x. sect. v. Edit. Cambridge, 1701. See notes to *Par.* xxiv. 86 and 104. This work was begun in February, 1416, and finished in the same month of the following year.

The word "anagorice," (into which the Italians altered "anagogice,") which occurs in the former of the above extracts, is explained by Dante in the *Convito. Opere di Dante*, tom. i. p. 43. Ediz. Venez. 1793; and more briefly by Field. Of the Church, b. iii. cap. 26. "The Anagogical" sense is, "when the things literally expressed unto us do signify something in the state of Heaven's happiness." It was used by the Greek Fathers to signify merely a more recondite sense in a text of Scripture than that which the plain words offered. See Origen in Routh's *Reliquiæ Sacræ*, vol. iv. p. 323.

¹ Yet M. Artaud, in his "*Histoire de Dante*," (8vo. Paris, 1841, p. 85,) represents Gemma as a tender, faithful, and affectionate wife. I certainly do not find any mention of her unhappy temper in the early biographers. Regard for her or for her children might have restrained them. But in the next century, Landino, though commending her good qualities, does not scruple to assert that in this respect she was more than a Xanthippe.

From this exaltation our Poet dated the cause of all his subsequent misfortunes in life.¹

In order to show the occasion of Dante's exile, it may be necessary to enter more particularly into the state of parties at Florence. The city, which had been disturbed by many divisions between the Guelphs and Ghibellines, at length remained in the power of the former; but after some time these were again split into two factions. This perverse occurrence originated with the inhabitants of Pistoia, who, from an unhappy quarrel between two powerful families in that city, were all separated into parties known by those denominations. With the intention of composing their differences, the principals on each side were summoned to the city of Florence; but this measure, instead of remedying the evil, only contributed to increase its virulence, by communicating it to the citizens of Florence themselves. For the contending parties were so far from being brought to a reconciliation, that each contrived to gain fresh partisans among the Florentines, with whom many of them were closely connected by the ties of blood and friendship; and who entered into the dispute with such acrimony and eagerness, that the whole city was soon engaged either on one part or the other, and even brothers of the same family were divided. It was not long before they passed, by the usual gradations, from contumely to violence. The factions were now known by the names of the Neri and the Bianchi, the former generally siding with the Guelphs, or adherents of the papal power, the latter with the Ghibellines, or those who supported the authority of the Emperor. The Neri assembled secretly in the church of the Holy Trinity, and determined on interceding with Pope Boniface VIII. to send Charles of Valois to pacify and reform the city. No sooner did this resolution come to the knowledge of the Bianchi, than, struck with apprehension at the consequences of such a measure, they took arms, and repaired to the Priors; demanding of them the punishment of their adversaries, for having thus entered into private deliberations concerning the state, which they represented to have been done with the view of expelling them from the city. Those who had met, being alarmed in their turn, had also recourse to arms, and made their complaints to the Priors. Accusing their opponents

¹ Leonardo Aretino. A late biographer, on the authority of Marchionne Stefani, assigns different colleagues to Dante in his office of Prior. See Balbo, *Vita di Dante*, vol. i. p. 219. Ediz. Forin, 1839.

of having armed themselves without any previous public discussion; and affirming that, under various pretexts, they had sought to drive them out of their country, they demanded that they might be punished as disturbers of the public tranquillity. The dread and danger became general, when, by the advice of Dante, the Priors called in the multitude to their protection and assistance; and then proceeded to banish the principals of the two factions, who were these: Corso Donati,¹ Geri Spini, Giachonotto de' Pazzi, Rosso della Tossa, and others of the Nera party, who were exiled to the Castello della Pieve in Perugia; and of the Bianca party, who were banished to Serrazana, Gentile and Torrigiano de' Cerchi, Guido Cavalcanti,² Baschiera della Tosa, Baldinaccio Adimari, Naldo, son of Lottino Gherardini, and others. On this occasion Dante was accused of favoring the Bianchi, though he appears to have conducted himself with impartiality; and the deliberation held by the Neri for introducing Charles of Valois³ might, perhaps, have justified him in treating that party with yet greater rigor. The suspicion against him was increased, when those whom he was accused of favoring were soon after allowed to return from their banishment, while the sentence passed upon the other faction still remained in full force. To this Dante replied, that when those who had been sent to Serrazana were recalled, he was no longer in office; and that their return had been permitted on account of the death of Guido Cavalcanti, which was attributed to the unwholesome air of that place. The partiality which had been shown, however, afforded a pretext to the Pope⁴ for dispatching Charles of Valois to Florence, by whose influence a great reverse was soon produced in the public affairs; the ex-citizens being restored to their place, and the whole of the Bianca party driven into exile. At this juncture, Dante was not in Florence, but at Rome, whither he had a short time before been sent ambassador to the Pope, with the offer of a voluntary return to peace and amity among the citizens. His enemies had now an opportunity of revenge, and, during his absence on this pacific mission, proceeded to pass an iniquitous decree of banishment against him and Palmieri

¹ Of this remarkable man, see more in the *Purg.* xxiv. 81.

² See notes to *Hell*, x. 59, and *Purg.* xi. 96.

³ See *Purg.* xx. 69.

⁴ Boniface VIII. had before sent the Cardinal Matteo d'Acquasparta to Florence, with the view of supporting his own adherents in that city. The cardinal is supposed to be alluded to in the *Paradise*, xii. 115.

Altoviti; and at the same time confiscated his possessions, which indeed had been previously given up to pillage.¹

On hearing the tidings of his ruin, Dante instantly quitted Rome, and passed with all possible expedition to Sienna. Here being more fully apprized of the extent of the calamity, for which he could see no remedy, he came to the desperate resolution of joining himself to the other exiles. His first meeting with them was at a consultation which they had at Gorgonzza, a small castle subject to the jurisdiction of Arezzo, in which city it was finally, after a long deliberation, resolved that they should take up their station.² Hither they accordingly repaired in a numerous body, made the Count Alessandro da Romena their leader, and appointed a council of twelve, of which number Dante was one. In the year 1304, having been joined by a very strong force, which was not only furnished them by Arezzo, but sent from Bologna and Pistoia, they made a sudden attack on the city of Florence, gained possession of one of the gates, and conquered part of the territory, but were finally compelled to retreat without retaining any of the advantages they had acquired.

Disappointed in this attempt to reinstate himself in his

¹ On the 27th of January, 1302, he was mulcted 8,000 lire, and condemned to two years' banishment; and in case the fine was not paid, his goods were to be confiscated. On the 16th of March, the same year, he was sentenced to a punishment due only to the most desperate of malefactors. The decree that Dante and his associates in exile should be burned, if they fell into the hands of their enemies, was first discovered in 1772, by the Conte Lodovico Savioli. See Tiraboschi, where the document is given at length.

² At Arezzo it was his fortune, in 1302, to meet with Busone da Gubbio, who two years before had been expelled from his country as a Ghibelline, in about the twentieth year of his age. Busone, himself a cultivator of the Italian poetry, here contracted a friendship with Dante, which was afterwards cemented by the reception afforded him under Busone's roof during a part of his exile. He was of the ancient and noble family of the Rafaelli of Gubbio; and to his banishment owed the honorable offices which he held of governor of Arezzo in 1316 and 1317; and governor of Viterbo in the latter of these years; then of captain of Pisa; of deputy to the Emperor in 1327; and finally of Roman senator in 1337. He died probably about 1350. The historian of Italian literature speaks slightly of his poetical productions, consisting chiefly of comments on the *Divina Commedia*, which were written in terza rima. They have been published by Sig. Francesco Maria Rafaelli, who has collected all the information that could be obtained respecting them. *Delicia Eruditor.* v. xvii. He wrote also a romance, entitled *L'Avventuroso Cicilù* &c, which has never been printed. *Tiraboschi, Stor. della Poes. Ital.*, v. ii. p. 56. In

country, Dante quitted Arezzo; and his course is,¹ for the most part, afterwards to be traced only by notices, casually dropped in his own writings, or discovered in documents, which either chance or the zeal of antiquaries may have brought to light. From an instrument² in the possession of the Marchesi Papafavi, of Padua, it has been ascertained that, in 1306, he was at that city and with that family. Similar proof³ exists of his having been present in the following year at a congress of the Ghibellines and the Bianchi, held in the sacristy of the church belonging to the abbey of S. Gaudenzio in Mugello; and from a passage in the Purgatory⁴ we collect, that before the expiration of 1307 he had found a refuge in Lunigiana, with the Marchese Morello or Marcello Malaspina, who, though

Allacci's Collection, Ediz. Napoli, 1661, p. 112, is a sonnet by Busonæ, on the death of a lady and of Dante, which concludes,—

Ma i mi conforto ch' io credo che Deo
Dante abbia posto in glorioso scanno.

At the end of the Divina Commedia, in No. 3581 of the Harleian MSS in the British Museum, are four poems. The first, beginning,—

O voi che siete nel verace lume,

is attributed, as usual, to Jacopo Dante. The second, which begins,—

Acio che sia più frutto e più diletto
A quei che si diletta di sapere
Dell' alta comedia vero intelletto,

and proceeds with a brief explanation of the principal parts of the poem is here attributed to Messer Busone d'Agobbio. It is also inserted in Nos. 3459 and 3460 of the same MSS.; and I have had occasion to refer to it in the notes to Purg. xxix. 140. The third is a sonnet by Cino da Pis-
toia to Busone; and the fourth, Busone's answer. Since this note was written, Busone's Romance, above mentioned, has been edited at Florence in the year 1832, by the late Dr. Nott.

¹ A late writer has attempted a recital of his wanderings. For this purpose, he assigns certain arbitrary dates to the completion of the several parts of the Divina Commedia; and selecting from each what he supposes to be reminiscences of particular places visited by Dante, together with allusions to events then passing, contrives, by the help of some questionable documents, to weave out of the whole a continued narrative, which, though it may pass for current with the unwary reader, will not satisfy a more diligent inquirer after the truth. See Troya's *Veltro Allegorico di Dante*. Florence, 1826.

² Millesimo trecentesimo sexto, die vigesimo septimo mensis Augusti, Padue in contrata Sancti Martini in domo Domine Amate Domini Papafave, præsentibus Dantino quondam A. ligerii de Florentia et nunc stat Padue in contrata Sancti Laurentii, &c. *Pelli*, p. 83.

³ *Pelli*, p. 85, where the document is given.

⁴ Canto viii. 133.

formerly a supporter¹ of the opposite party, was now magnanimous enough to welcome a noble enemy in his misfortune.

The time at which he sought an asylum at Verona, under the hospitable roof of the Signori della Scala, is less distinctly marked. It would seem as if those verses in the *Paradise*, where the shade of his ancestor declares to him,—

Lo primo tuo rifugio e'l primo ostello

Sarà la cortesia del gran Lombardo,

First² refuge thou must find, first place of rest,

In the great Lombard's courtesy,

should not be interpreted too strictly: but whether he experienced that courtesy at a very early period of his banishment, or, as others have imagined, not till 1308, when he had quitted the Marchese Morello, it is believed that he left Verona in disgust at the flippant levity of that court, or at some slight which he conceived to have been shown him by his munificent patron Can Grande, on whose liberality he has passed so high an encomium.³ Supposing the latter to have been the cause of his departure, it must necessarily be placed at a date posterior to 1308; for Can Grande, though associated with his amiable brother Alboino⁴ in the government of Verona, was then only seventeen years of age, and therefore incapable of giving the alleged offence to his guest.

The mortifications which he underwent during these wanderings, will be best described in his own language. In his *Convito* he speaks of his banishment, and the poverty and distress which attended it, in very affecting terms. "Alas!"⁵ said he, "had it pleased the Dispenser of the Universe, that the occasion of this excuse had never existed; that neither others had committed wrong against me, nor I suffered unjustly; suffered, I say, the punishment of exile and of poverty; since it was the pleasure of the citizens of that fairest and most renowned

¹ Hell, xxiv. 144. Morello's wife Alagia is honorably mentioned in the *Purg.* xix. 140.

² Canto xvii. 68.

³ Hell, i. 98, and *Par.* xvii. 75. A Latin Epistle dedicatory of the *Paradise* to Can Grande is attributed to Dante. Without better proof than has been yet adduced, I can not conclude it to be genuine. See the question discussed by Fraticelli, in the *Opere Minori di Dante*, tom. iii. pte. ii. 12, *Flr.* 1841.

⁴ Alboino is spoken of in the *Convito*, p. 179, in such a manner that it is not easy to say whether a compliment or a reflection is intended; but I am inclined to think the latter.

⁵ "Ahi piaccio fosse al Dispensatore dell' Universo," &c., p. 11.

daughter of Rome, Florence, to cast me forth out of her sweet bosom, in which I had my birth and nourishment even to the ripeness of my age; and in which, with her good will, I desire, with all my heart, to rest this wearied spirit of mine, and to terminate the time allotted to me on earth. Wandering over almost every part, to which this our language extends, I have gone about like a mendicant; showing, against my will, the wound with which fortune has smitten me, and which is often imputed to his ill-deserving on whom it is inflicted. I have, indeed, been a vessel without sail and without steerage, carried about to divers ports, and roads, and shores, by the dry wind that springs out of sad poverty; and have appeared before the eyes of many, who, perhaps, from some report that had reached them, had imagined me of a different form; in whose sight not only my person was disparaged, but every action of mine became of less value, as well already performed, as those which yet remained for me to attempt." It is no wonder that, with feelings like these, he was now willing to obtain by humiliation and entreaty, what he had before been unable to effect by force.

He addressed several supplicatory epistles, not only to individuals who composed the government, but to the people at large; particularly one letter, of considerable length, which Leonardo Aretino relates to have begun with this expostulation: "*Popule mi, quid feci tibi?*"

While he anxiously waited the result of these endeavors to obtain his pardon, a different complexion was given to the face of public affairs by the exaltation of Henry of Luxemburgh¹ to the imperial throne; and it was generally expected that the most important political changes would follow, on the arrival of the new sovereign in Italy. Another prospect, more suitable to the temper of Dante, now disclosed itself to his hopes: he once more assumed a lofty tone of defiance; and, as it should seem, without much regard either to consistency or prudence, broke out into bitter invectives against the rulers of Florence, threatening them with merited vengeance from the power of the Emperor, which he declared that they had no adequate means of opposing. He now decidedly relinquished the party of the Guelphs, which had been espoused by his ancestors, and under whose banners he had served in the earlier part of his life on the plains of Campaldino; and attached himself to the

¹ Par xvii. 80, and xxx. 141.

cause of their opponents, the Ghibellines. Reverence for his country, says one of his biographers,¹ prevailed on him to absent himself from the hostile army, when Henry of Luxembourg encamped before the gates of Florence; but it is difficult to give him credit for being now much influenced by a principle which had not formerly been sufficient to restrain him from similar violence. It is probable that he was actuated by some desire, however weak, of preserving appearances; for of his personal courage no question can be made. Dante was fated to disappointment. The Emperor's campaign ended in nothing; the Emperor himself died the following summer (in 1313), at Buonconvento; and, with him, all hopes of regaining his native city expired in the breast of the unhappy exile. Several of his biographers² affirm that he now made a second journey to Paris, where Boccaccio adds that he held a public disputation³ on various questions of theology. To what other places⁴ he might have roamed during his banishment, is very uncertain. We are told that he was in Casentino, with the Conte Guido Salvatico,⁵ at one time; and, at another, in the mountains near Urbino, with the Signori della Faggiola. At the monastery of Santa Croce di Fonte Avellana, a wild and solitary retreat in the territory of Gubbio, was shown a chamber in which, as a Latin inscription⁶ declared, it was believed that he had composed no small portion of his divine work. A

¹ Leonardo Aretino.

² Benvenuto da Imola, Filippo Villani, and Boccaccio.

³ Another public philosophical disputation at Verona, in 1320, published at Venice in 1808, seems to be regarded by Tiraboschi with some suspicion of its authenticity. It is entitled, "*Quæstio florulenta et perutilis de duobus elementis aquæ et terræ tractans, nuper reperta, quæ olim Mantuæ auspicata, Veronæ vero disputata et decisa, ac manu propriâ scripta a Dante Florentino Poetâ clarissimo, quæ diligenter et accurate correctæ fuit per Rev. Magistrum Joan. Benedictum Moncettum de Castilione Aretino Regentem Patavinum Ordinis Eremitarum Divi Augustini, sacræque Theologiæ Doctorem excellentissimum.*"

⁴ Vellutello says that he was also in Germany. *Vita del Poetâ*

⁵ He was grandson to the valiant Guidoguerra. *Pelli*, p. 95. See *R. xvi.* 38.

⁶

Hocce cubiculum hospes
In quo Dantes Aligherius habitasse
In eoque non minimum præclari ac
Pene divini operis partem com-
posuisse dicitur undique fatiscens
Ac tantum non solo æquatam
Philippus Rodolphius

tower,¹ belonging to the Conti Falcucci, in Gubbio, claims for itself a similar honor. In the castle of Colmollaro, near the river Saonda, and about six miles from the same city, he was courteously entertained by Busone da Gubbio,² whom he had

Laurentii Nicolai Cardinalis
Amplissimi Fratris Filius summus
Collegii Præses pro eximia erga
Civem suum pietate refeci hancque
Illius effigiem ad tanti viri memo-
riam revocandam Antonio Petreio
Canon. Floren. procurante
Collocari mandavit
Kal. Maii. M.D.L.VII.¹

Pelli, p. 98.

¹ In this is inscribed,—

Hic mansit Dantes
Aleghierius Poeta
Et carmina scripsit.

Pelli, p. 97.

² The following sonnet, said to be addressed to him by Dante, was published in the *Delitiæ Eruditorum*, and is inserted in the Zatta edition of our Poet's Works, tom. iv. part ii. p. 264, in which alone I have seen it:—

Tu, che stampi lo colle ombroso e fresco,
Ch' è co lo Fiume, che non è torrente,
Linci molle lo chiama quella gente
In nome Italiano e non Tedesco:
Ponti, sera e mattin, contento al desco,
Perchè del car figliuol verdi presente
El frutto che sperassi, e sì repente
S' avaccia nello stil Greco e Francesco
Perchè cima d'ingegno non s'astalla
In quella Italia di dolor ostello,
Di cui si speri già cotanto frutto;
Gavazzi pur el primo Raffaello,
Che tra dotti vedrallo esser veduto,
Come sopr' acqua si sostien la galla.

Translation.

Thou, who where Linci sends his stream to drench
The valley, walk'st that fresh and shady hill
(Soft Linci well they call the gentle rill,
Nor smooth Italian name to German wench)
Evening and morning seat thee on thy bench,
Content; beholding fruit of knowledge fill
So early thy son's branches, that grow still
Enrich'd with dews of Grecian lore and French.
Though genius, with like hopeful fruitage hung,
Spread not aloft in recreant Italy,
Where Grief her home, and Worth has made his grave?
Yet may the elder Raffaello see,
With joy, his offspring seen the learn'd among,
Like buoyant thing that floats above the wave.

formerly met at Arezzo. There are some traces of his having made a temporary abode at Udine, and particularly of his having been in the Friuli with Pagano della Torre, the patriarch of Aquileia, at the castle of Tolmino, where he is also said to have employed himself on the *Divina Commedia*, and where a rock was pointed out that was called the seat of Dante.¹ What is known with greater certainty is, that he at last found a refuge at Ravenna, with Guido Novello da Polenta,² a splendid protector of learning, himself a poet, and the kinsman of that unfortunate Francesca,³ whose story had been told by Dante with such unrivalled pathos.

It would appear from one of his Epistles, that about the year 1316 he had the option given him of returning to Florence, on the ignominious terms of paying a fine, and of making a public avowal of his offence. It may, perhaps, be in reference to this offer, which, for the same reason that Socrates refused to save his life on similar conditions, he indignantly rejected, that he promises himself he shall one day return "in other guise,"—

——— and standing up
At his baptismal font, shall claim the wreath
Due to the poet's temples. *Purg. xxv.*

Such, indeed, was the glory which his compositions in his native tongue had now gained him, that he declares, in the treatise

¹ The considerations which induced the Cavalier Vannetti to conclude that a part of the *Commedia*, and the *Canzone* beginning—

Canzon, da che convien pur, ch' io mi doglia,

were written in the valley Lagarina, in the territory of Trento do not appear entitled to much notice. Vannetti's letter is in the *Zettia* edition of Dante, tom. iv. part ii. p. 143. There may be better ground for concluding that he was, some time during his exile, with Lanteri Paratico, a man of ancient and noble family, at the castle of Paratico, near Brescia, and that he there employed himself on his poems. The proof of this rests upon a communication made by the Abate Rodella to Dionisi, of an extract from a chronicle remaining at Brescia. See Cancellotti, *Osservazioni intorno alla questione sopra l'originalità della Divina Commedia*, &c. Roma, 1814, p. 125.

² See Hell, xxvii. 38.

³ Hell, v. 113, and note. Former biographers of Dante have represented Guido, his last patron, as the father of Francesca. Troye asserts that he was her nephew. See his *Vetro Allegorico di Dante*. Ed. Florence, 1826, p. 176. It is to be regretted that, in this instance, as in others, he gives no authority for his assertion. He is, however, followed by Balbo, *Vita di Dante*, Torino, 1839, v. ii. p. 315; and Artaud, *Histoire de Dante*, Paris, 1841, p. 470.

De *Vulgari Eloquentia*,¹ it had in some measure reconciled him even to his banishment.

In the service of his last patron, in whom he seems to have met with a more congenial mind than in any of the former, his talents were gratefully exerted, and his affections interested but too deeply ; for having been sent by Guido on an embassy to the Venetians, and not being able even to obtain an audience, on account of the rancorous animosity with which they regarded that prince, Dante returned to Ravenna so overwhelmed with disappointment and grief, that he was seized by an illness which terminated fatally, either in July or September, 1321.² Guido testified his sorrow and respect by the sumptuousness of his obsequies, and by his intention to erect a monument, which he did not live to complete. His countrymen showed, too late, that they knew the value of what they had lost. At the beginning of the next century, their posterity marked their regret by entreating that the mortal remains of their illustrious citizen might be restored to them, and deposited among the tombs of their fathers. But the people of Ravenna were unwilling to part with the sad and honorable memorial of their own hospitality. No better success attended the subsequent negotiations of the Florentines for the same purpose, though renewed under the auspices of Leo X., and conducted through the powerful mediation of Michael Angelo.³

The sepulchre, designed and commenced by Guido da Polenta, was, in 1483, erected by Bernardo Bembo, the father of the Cardinal ; and, by him, decorated, besides other ornaments, with an effigy of the poet in bas-relief, the sculpture of Pietro Lombardo, and with the following epitaph:—

Exigua tumuli, Danthes, hic sorte jacebas,
 Squalenti nulli cognite pene situ.
 At nunc marmoreo subnixus conderis arcu,
 Omnibus et cultu splendidiore nites.
 Nimirum Bembus Musis incensus Etruscis
 Hoc tibi, quem imprimis hæc coluere, dedit.

¹ Quantum vero suos familiares gloriosos efficiat, nos ipsi novimus, qui hujus dulcedine gloriæ nostrum exilium postergamus. Lib. i. cap. 17.

² Filippo Villani ; Domenico di Bandino d'Arezzo ; and Giov. Villani, Hist. lib. ix. cap. 135. The last writer, whose authority is perhaps the best on this point, in the Giunti edition of 1559, mentions July as the month in which he died ; but there is a MS. of Villani's history, it is said, in the library of St. Mark, at Venice, in which his death is placed in September.

³ Pelli, p. 104.

A yet more magnificent memorial was raised so lately as the year 1780, by the Cardinal Gonzaga.¹

His children consisted of one daughter and five sons, two of whom, Pietro² and Jacopo,³ inherited some portion of their father's abilities, which they employed chiefly in the pious task of illustrating his *Divina Commedia*. The former of these possessed acquirements of a more profitable kind; and obtained

¹ Tiraboschi.

In the *Literary Journal*, Feb. 16. 1804, p. 192, is the following article: "A subscription has been opened at Florence for erecting a monument in the cathedral there, to the memory of the great poet Dante. A drawing of this monument has been submitted to the Florentine Academy of the Fine Arts, and has met with universal approbation." A monument, executed by Stefano Ricci, of Arezzo, has since been erected to him in the Santa Croce, at Florence, which I had the gratification of seeing in the year 1833.

² Pietro was also a poet. His commentary on the *Divina Commedia*, which is in Latin, has never been published. Lionardo, the grandson of Pietro, came to Florence, with other young men of Verona, in the time of Leonardo Aretino, who tells us that he showed him there the house of Dante and of his ancestors. *Vita di Dante*. To Pietro, the son of Lionardo, Mario Filelfo addressed his life of our Poet. The son of this Pietro, Dante III., was a man of letters, and an elegant poet. Some of his works are preserved in collections: he is commended by Valerianus de Infelicitate Literat. lib. i., and is, no doubt, the same whom Landino speaks of as living in his time at Ravenna, and calls "uomo molto literato ed eloquente e degno di tal sangue, e quale meritamente si dovrebbe rivocar nella sua antica patria e nostra repubblica." In 1495, the Florentines took Landino's advice, and invited him back to the city, offering to restore all they could of the property that had belonged to his ancestors; but he would not quit Verona, where he was established in much opulence. *Vellutello, Vita*. He afterwards experienced a sad reverse of fortune. He had three sons, one of whom, Francesco, made a translation of Vitruvius, which is supposed to have perished. A better fate has befallen an elegant dialogue written by him, which was published, not many years ago, in the *Anecdota Literaria*, edit. Roma (no date), vol. ii. p. 207. It is entitled *Francisci Aligerii Dantis III. Filii Dialogus Alter de Antiquitatibus Valerianis ex Cod. MS. Membranaceo. Sæc. xvi. nunc primum in lucem editus*. Pietro, another son of Dante III., who was also a scholar, and held the office of *Proveditore* of Verona in 1539, was the father of Ginevra, mentioned in note 5, on page 9. See Pelli, p. 28, &c. *Vellutello*, in his life of the Poet, acknowledges his obligations to this last Pietro for the information he had given him.

³ Jacopo is mentioned by Biondo among the *Rimatori*, lib. ii. della *Volg. Ling.* at the beginning; and some of his verses are preserved in MS. in the Vatican, and at Florence. He was living in 1342, and had children, of whom little is known. The names of our Poet's other sons were Gabriello, Aligero, and Eliseo. The last two died in their childhood. Of Gabriello, nothing certain is known.

considerable wealth at Verona, where he was settled, by the exercise of the legal profession. He was honored with the friendship of Petrarch, by whom some verses were addressed to him¹ at Trevigi, in 1361.

His daughter Beatrice² (whom he is said to have named after the daughter of Folco Portinari) became a nun in the convent of S. Stefano dell' Uliva, at Ravenna; and, among the entries of expenditure by the Florentine Republic, appears a present of ten golden florins sent to her in 1350, by the hands of Boccaccio, from the state. The imagination can picture to itself few objects more interesting than the daughter of Dante dedicated to the service of religion in the city where her father's ashes were deposited, and receiving from his countrymen this tardy tribute of their reverence for his divine genius, and her own virtues.

It is but justice to the wife of Dante not to omit what Boccaccio³ relates of her: that after the banishment of her husband she secured some share of his property from the popular fury, under the name of her dowry; that out of this she contrived to support their little family with exemplary discretion; and that she even removed from them the pressure of poverty, by such industrious efforts as in her former affluence she had never been called on to exert. Who does not regret, that with qualities so estimable, she wanted the sweetness or temper necessary for riveting the affections of her husband?

Dante was a man of middle stature and grave deportment; of a visage rather long; large eyes; an aquiline nose; dark complexion; large and prominent cheek-bones; black curling hair and beard; the under lip projecting beyond the upper. He mentions, in the *Convito*, that his sight had been transiently impaired by intense application to books.⁴ In his dress, he studied as much plainness as was suitable with his rank and station in life; and observed a strict temperance in his diet. He was at times extremely absent and abstracted; and appears to have indulged too much a disposition to sarcasm. At the

¹ *Carm. lib. iii. ep. vii.*

² Pelli, p. 33.

³ *Vita di Dante*, p. 57, ed. Firenze, 1576.

⁴ "Per affaticare lo viso molto a studio di leggere, intanto debilita gli spiriti visivi, che le stelle mi pareano tutte d'alcuno albore ombrate: e per iunga riposanza in luoghi scuri, e freddi, e con affreddare lo corpo dell' occhio con acqua pura, rivinsi la virtù disgregata, che tornai nel prima buono stato della vista." *Convito*, p. 108.

table of Can Grande, when the company was amused by the conversation and tricks of a buffoon, he was asked by his patron, why Can Grande himself, and the guests who were present, failed of receiving as much pleasure from the exertion of his talents, as this man had been able to give them. "Because all creatures delight in their own resemblance," was the reply of Dante.¹ In other respects, his manners are said to have been dignified and polite. He was particularly careful not to make any approaches to flattery, a vice which he justly held in the utmost abhorrence. He spoke seldom, and in a slow voice; but what he said derived authority from the subtileness of his observations, somewhat like his own poetical heroes, who—

Parlavan rado con voci soavi.

—— spake

Seldom, but all their words were tuneful sweet.

Hell, iv.

He was connected in habits of intimacy and friendship with the most ingenious men of his time: with Guido Cavalcanti;² with Buonaggiunta da Lucca;³ with Forese Donati;⁴ with Cino da Pistoia;⁵ with Giotto,⁶ the celebrated painter, by whose hand

¹ There is here a point of resemblance (nor is it the only one) in the character of Milton. "I had rather," says the author of *Paradise Lost*, "since the life of man is likened to a scene, that all my entrances and exits might mix with such persons only, whose worth erects them and their actions to a grave and tragic deportment, and not to have to do with clowns and vices." *Colasterion, Prose Works*, vol. i. p. 339. Edit. London, 1753.

² See *Hell*, x. and notes.

³ See *Purg.* xxiv. Yet Tiraboschi observes, that though it is not improbable that Buonaggiunta was the contemporary and friend of Dante, it can not be considered as certain. *Stor. della Poes. Ital.*, tom. i. p. 109. Mr. Mathias's Edit.

⁴ See *Purg.* xxiii. 44.

⁵ Guittorino de' Sigibuldi, commonly called Cino da Pistoia (besides the passage that will be cited in a following note from the *De Vulg. Eloq.*), is again spoken of in the same treatise, lib. i. c. 17, as a great master of the vernacular diction in his *Canzoni*, and classed with our Poet himself, who is termed "*Amicus ejus*;" and likewise in lib. ii. c. 2, where he is said to have written of "Love." His verses are cited, too, in other chapters. He addressed and received sonnets from Dante; and wrote a sonnet, or canzone, on Dante's death, which is preserved in the library of St. Mark, at Venice. *Tiraboschi, Stor. della Poes. Ital.*, v. i. p. 116, and v. ii. p. 60. The same honor was done to the memory of Cino by Petrarch, son. 71, part i. "Celebrated both as a lawyer and a poet, he is better known by the writings which he has left in the latter of these characters," insomuch that Tiraboschi has observed, that among those who preceded Petrarch, there is, perhaps, none who can be compared to him in elegance and sweetness. "There are many editions of

⁶ See *Purg.* xi.

his likeness¹ was preserved; with Oderigi da Gubbio,² the illuminator; and with an eminent musician³—

—— his Casella, whom he wooed to sing,
Met in the middle shades of Purgatory. *Milton's Sonnets.*

Besides these, his acquaintance extended to some others, whose names illustrate the first dawn of Italian literature. Lapo degli Uberti;⁴ Dante da Majano;⁵ Cecco Angiolieri;⁶ Dino Fresco-

his poems, the most copious being that published at Venice in 1589, by P. Faustino Tasso; in which, however, the Padre degli Agostini, not without reason, suspects that the second book is by later hands." *Tiraboschi*, *ibid.* There has been an edition by Seb. Ciampi, at Pisa, in 1813, &c.; but see the remarks on it in Gamba's *Testi di Lingua Ital.* 294. He was interred at Pistoia, with this epitaph: "Cino eximio Juris interpreti Bartolique præceptor dignissimo populus Pistoriensis Civi suo B. M. fecit. Obiit anno 1336." *Guidi Panziroli de Claris Legum Interpretibus*, lib. ii. cap. xxix. Lips. 4to, 1721. A Latin letter supposed to be addressed by Dante to Cino was published for the first time from a MS. in the Laurentian library, by M. Witte.

¹ Mr. Eastlake, in a note to *Kugler's Handbook of Painting*, translated by a Lady, Lond. 1842, p. 50, describes the discovery and restoration, in July, 1840, of Dante's portrait, by Giotto, in the chapel of the Podestà at Florence, where it had been covered with whitewash or plaster. But it could scarcely have been concealed so soon as our distinguished artist supposes, since Landino speaks of it as remaining in his time, and Vasari says it was still to be seen when he wrote.

² See *Purg.* xi.

³ See *Purg.* canto ii.

⁴ Lapo is said to have been the son of Farinata degli Uberti (see *Hell*, x. 32, and *Tiraboschi*, della *Poes. Ital.*, v. i. p. 116), and the father of Fazio degli Uberti, author of the *Dittamondo*, a poem which is thought, in the energy of its style, to make some approaches to the *Divina Commedia* (*ibid.* v. ii. p. 63), though Monti passes on it a much less favorable sentence (see his *Proposta*, v. iii. pte. 2, p. ccx. 8vo. 1824). He is probably the Lapo mentioned in the sonnet to Guido Cavalcanti, beginning—

Guido vorrei che tu e Lapo ed io,

which Mr. Hayley has so happily translated (see *Hell*, x. 62); and also in a passage that occurs in the *De Vulg. Eloq.* v. i. p. 116, "Quonquam fere omnes Tusci in suo turpiloquio sint obtusi, nonnullos Vulgaris excellentiam cognovisse sentimus, scilicet Guidonem Lapum, et unum alium, Florentinos, et Cinum Pistoriensem, quem nunc indigne postponimus, non indigne coacti." "Although almost all the Tuscans are marred by the baseness of their dialect, yet I perceive that some have known the excellence of the vernacular tongue, namely, Guido Lapo," (I suspect Dante here means his two friends Cavalcanti and Uberti, though this has hitherto been taken for the name of one person), "and one other," (who is supposed to be the author himself), "Florentines; and last, though not of least regard, Cino da Pistoia."

⁵ Dante da Majano flourished about 1290. He was a Florentine, and composed many poems in praise of a Sicilian lady, who, being herself a

baldi;¹ Giovanni di Virgilio;² Giovanni Quirino;³ and Francesco Stabili,⁴ who is better known by the appellation of Cecco d'Aseoli; most of them either honestly declared their sense of his superiority, or betrayed it by their vain endeavors to detract from the estimation in which he was held.

He is said to have attained some excellence in the art of designing; which may easily be believed, when we consider that no poet has afforded more lessons to the statuary and the painter,⁵ in the variety of objects which he represents, and in

poetess, was insensible neither to his verses nor his love, so that she was called the Nina of Dante. Pelli, p. 60, and Tiraboschi, *Stor. della Poes. Ital.*, v. i. p. 137. There are several of his sonnets addressed to our Poet, who declares, in his answer to one of them, that, although he knows not the name of its author, he discovers in it the traces of a great mind.

⁶ Of Cecco Angiolieri, Boccaccio relates a pleasant story in the *Decameron*, G. 9, N. 4. He lived towards the end of the thirteenth century, and wrote several sonnets to Dante, which are in Allacci's collection. In some of them he wears the semblance of a friend; but in one the mask drops, and shows that he was well disposed to be a rival. See Crescimbeni, *Com. alla Storia di Volg. Poes.*, v. ii. par. ii. lib. ii. p. 103; Pelli, p. 61.

¹ Dino, son of Lambertuccio Frescobaldi. Crescimbeni (*ibid.* lib. iii. p. 120) assures us that he was not inferior to Cino da Pistoia. Pelli, p. 61. He is said to have been a friend of Dante's, in whose writings I have not observed any mention of him. Boccaccio, in his *Life of Dante*, calls Dino "in que' tempi famosissimo dicitore in rima in Firenze."

² Giovanni di Virgilio addressed two Latin eclogues to Dante, which were answered in similar compositions; and is said to have been his friend and admirer. See Boccaccio, *Vita di Dante*; and Pelli, p. 137. Dante's poetical genius sometimes breaks through the rudeness of style in his two Latin eclogues.

³ Muratori had seen several sonnets, addressed to Giovanni Quirino by Dante, in a MS. preserved in the Ambrosian library. *Della Perfetta Poesia Ital. Ediz. Venezia, 1770*, tom. i. lib. i. c. iii. p. 9.

⁴ For the correction of many errors respecting this writer, see Tiraboschi, *Stor. della Lett. Ital.*, tom. v. lib. ii. cap. ii. § 15, &c. He was burned in 1317. In his *Acerba*, a poem in sesta rima, he has taken several occasions of venting his spleen against his great contemporary.

⁵ Besides Filippo Brunelleschi, who, as Vasari tells us, diede molta opera alle cose di Dante, and Michael Angelo, whose *Last Judgment* is probably the mightiest effort of modern art, as the loss of his sketches on the margin of the *Divina Commedia* may be regarded as the severest loss the art has sustained; besides these, Andrea Orgagna, Gio. Angelico di Fiesole, Luca Signorelli, Spinello Aretino, Giacomo da Pontormo, and Aurelio Lomi, have been recounted among the many artists who have worked on the same original. See Cancellieri, *Osservationi*, &c., p. 75. To these we may justly pride ourselves in being able to add the names of Reynolds, Fuseli, and Flaxman. The frescoes by Cornelius in the Villa Massimi at Rome, lately executed, entitle the Germans to a share in this distinction.

the accuracy and spirit with which they are brought before the eye. Indeed, on one occasion,¹ he mentions that he was employed in delineating the figure of an angel, on the first anniversary of Beatrice's death. It is not unlikely that the seed of the *Paradiso* was thus cast into his mind; and that he was now endeavoring to express by the pencil an idea of celestial beatitude, which could only be conveyed in its full perfection through the medium of song.

As nothing that related to such a man was thought unworthy of notice, one of his biographers,² who had seen his handwriting, has recorded that it was of a long and delicate character, and remarkable for neatness and accuracy.

Dante wrote in Latin a *Treatise de Monarchia*, and two books *de Vulgari Eloquentia*.³ In the former, he defends the Imperial rights against the pretensions of the Pope, with arguments that are sometimes chimerical, and sometimes sound and conclusive. The latter, which he left unfinished, contains not only much information concerning the progress which the vernacular poetry of Italy had then made, but some reflections on the art itself, that prove him to have entertained large and philosophical principles respecting it.

His Latin style, however, is generally rude and unclassical. It is fortunate that he did not trust to it, as he once intended, for the work by which his name was to be perpetuated. In the use of his own language he was, beyond measure, more successful. The prose of his *Vita Nuova* and his *Convito*, although five centuries have intervened since its composition, is probably, to an Italian eye, still devoid neither of freshness nor elegance. In the *Vita Nuova*, which he appears to have written about his twenty-eighth year, he gives an account of his youthful attach-

¹ "In quel giorno, nel quale si compieva l'anno, che questa donna era fatta delle cittadine di vita eterna, io mi sedeva in parte, nella quale, ricordandomi di lei, io disegnavo uno Angelo sopra certe tavolette, e mentre io il disegnavo, volsi gli occhi," &c. *Vita Nuova*, p. 268.

² Leonardo Aretino. A specimen of it was believed to exist when Pelli wrote, about sixty years ago, and perhaps still exists in a MS. preserved in the archives at Gubbio, at the end of which was the sonnet to Busone, said to be in the handwriting of Dante. Pelli, p. 51.

³ These two were published in an Italian translation, supposed to be Trissino's, and were not allowed to be genuine, till the Latin original was published at Paris in 1577. Tiraboschi. A copy, written in the fourteenth century, is said to have been lately found in the public library at Grenoble. See Fraticelli's *Opere minore di Dante*, 12, Fir. 1840, v. 3, pte. ii. p. xvi. A collation of this MS. is very desirable.

ment to Beatrice. It is, according to the taste of those times, somewhat mystical: yet there are some particulars in it which have not at all the air of a fiction, such as the death of Beatrice's father, Folco Portinari; her relation to the friend whom he esteemed next after Guido Cavalcanti; his own attempt to conceal his passion, by a pretended attachment to another lady; and the anguish he felt at the death of his mistress.¹ He tells us, too, that at the time of her decease, he chanced to be composing a canzone in her praise, and that he was interrupted by that event at the conclusion of the first stanza; a circumstance which we can scarcely suppose to have been a mere invention.

Of the poetry, with which the Vita Nuova is plentifully interspersed, the two sonnets that follow may be taken as a specimen. Near the beginning he relates a marvelous vision which appeared to him in sleep, soon after his mistress had for the first time addressed her speech to him; and of this dream he thus asks for an interpretation:—

To every heart that feels the gentle flame,
 To whom this present saying comes in sight,
 In that to me their thoughts they may indite,
 All health! in Love, our lord and master's name.
 Now on its way the second quarter came
 Of those twelve hours, wherein the stars are bright,
 When Love was seen before me, in such might,
 As to remember shakes with awe my frame.
 Suddenly came he, seeming glad, and keeping
 My heart in hand; and in his arms he had
 My Lady in a folded garment sleeping:
 He waked her; and that heart all burning bade
 Her feed upon, in lowly guise and sad:
 Then from my view he turned; and parted, weeping.

To this sonnet, Guido Cavalcanti, among others, returned an answer in a composition of the same form; endeavoring to give a happy turn to the dream, by which the mind of the Poet had been so deeply impressed. From the intercourse thus begun, when Dante was eighteen years of age, arose that friendship which terminated only with the death of Guido.

¹ Beatrice's marriage to Simone de' Bardi, which is collected from a clause in her father's will, dated January 15, 1287, would have been a fact too unsentimental to be introduced into the Vita Nuova, and is not I beneve, noticed by any of the early biographers.

The other sonnet is one that was written after the death of Beatrice:—

Ah, pilgrims! ye that, haply musing, go,
 On aught save that which on your road ye meet,
 From land so distant, tell me, I entreat,
 Come ye, as by your mien and looks ye show?
 Why mourn ye not, as through these gates of woe
 Ye wend along our city's midmost street,
 Even like those who nothing seem to weet
 What chance hath fall'n, why she is grieving so?
 If ye listen but a while would stay,
 Well knows this heart, which inly sigheth sore,
 That ye would then pass, weeping on your way.
 Oh, hear: her Beatrice is no more;
 And words there are a man of her might say,
 Would make a stranger's eye that loss deplore.

In the *Convito*,¹ or Banquet, which did not follow till some time after his banishment, he explains very much at large the sense of three, out of fourteen, of his canzoni, the remainder of which he had intended to open in the same manner. "The viands at his Banquet," he tells his readers, quaintly enough, "will be set out in fourteen different manners; that is, will consist of fourteen canzoni, the materials of which are love and virtue. Without the present bread, they would not be free from some shade of obscurity, so as to be prized by many less for their usefulness than for their beauty; but the bread will, in the form of the present exposition, be that light, which will bring forth all their colors, and display their true meaning to the view. And if the present work, which is named a Banquet, and I wish may prove so, be handled after a more manly guise than the *Vita Nuova*, I intend not, therefore, that the former should in any part derogate from the latter, but that the one should be a help to the other: seeing that it is fitting in reason for this to be fervid and impassioned; that, temperate and manly. For it becomes us to act and speak otherwise at one age than at another; since at one age, certain manners are suitable and praiseworthy, which, at another, become disproportionate and blameable." He then apologizes for speaking

¹ Perticari (Degli Scrittori del trecento, lib. ii. c. v.) speaking of the *Convito*, observes that Salviati himself has termed it the most ancient and principal of all excellent prose works in Italian. On the other hand, Balbo (*Vita di Dante*, v. ii. p. 86) pronounces it to be, on the whole, certainly the lowest among Dante's writings. In this difference of opinion, a foreigner may be permitted to judge for himself.

of himself. "I fear the disgrace," says he, "of having been subject to so much passion, as one, reading these canzoni, may conceive me to have been; a disgrace, that is removed by my speaking thus unreservedly of myself, which shows not passion, but virtue, to have been the moving cause. I intend, moreover, to set forth their true meaning, which some may not perceive, if I declare it not." He next proceeds to give many reasons why his commentary was not written rather in Latin than in Italian; for which, if no excuse be now thought necessary, it must be recollected that the Italian language was then in its infancy, and scarce supposed to possess dignity enough for the purposes of instruction. "The Latin," he allows, "would have explained his canzoni better to foreigners, as to the Germans, the English, and others; but then it must have expounded their sense, without the power of, at the same time, transferring their beauty:" and he soon after tells us, that many noble persons of both sexes were ignorant of the learned language. The best cause, however, which he assigns for this preference, was his natural love of his native tongue, and the desire he felt to exalt it above the Provencal, which by many was said to be the more beautiful and perfect language; and against such of his countrymen as maintained so unpatriotic an opinion he inveighs with much warmth.

In his exposition of the first canzone of the three, he tells the reader, that "the Lady, of whom he was enamored after his first love, was the most beauteous and honorable daughter of the Emperor of the universe, to whom Pythagoras gave the name of Philosophy:" and he applies the same title to the object of his affections, when he is commenting on the other two.

The purport of his third canzone, which is less mysterious, and, therefore, perhaps more likely to please than the others, is to show that "virtue only is true nobility." Towards the conclusion, after having spoken of virtue itself, much as Pindar would have spoken of it, as being "the gift of God only,"

Che solo Iddio all' anima la dona,

he thus describes it as acting throughout the several stages of life:—

L'anima, cui adorna, &c.

The soul, that goodness like to this adorns,

Holdeth it not conceal'd;

But, from her first espousal to the frame,

Shows it, till death, reveal'd.

Obedient, sweet, and full of seemly shame,
 She, in the primal age,
 The person decks with beauty ; moulding it
 Fitly through every part.
 In riper manhood, temperate, firm of heart,
 With love replenish'd, and with courteous praise,
 In loyal deeds alone she hath delight.
 And, in her elder days,
 For prudent and just largeness is she known ;
 Rejoicing with herself,
 That wisdom in her staid discourse be shown.
 Then, in life's fourth division, at the last
 She weds with God again,
 Contemplating the end she shall attain ;
 And looketh back ; and blesseth the time past.

His lyric poems, indeed, generally stand much in need of a comment to explain them ; but the difficulty arises rather from the thoughts themselves than from any imperfection of the language in which those thoughts are conveyed. Yet they abound not only in deep moral reflections, but in touches of tenderness and passion.

Some, it has been already intimated, have supposed that Beatrice was only a creature of Dante's imagination ; and there can be no question but that he has invested her, in the *Divina Commedia*, with the attributes of an allegorical being. But who can doubt of her having had a real existence, when she is spoken of in such a strain of passion as in these lines ?

Quel ch' ella par, quando un poco sorride,
 Non si può dicer ne tenere a mente,
 Si è nuovo miracolo e gentile.

Vita Nuova.

Mira che quando ride
 Passa ben di dolcezza ogni altra cosa.

Canz. xv.

The canzone from which the last couplet is taken presents a portrait which might well supply a painter with a far more exalted idea of female beauty than he could form to himself from the celebrated Ode of Anacreon on a similar subject. After a minute description of those parts of her form which the garments of a modest woman would suffer to be seen, he raises the whole by the superaddition of a moral grace and dignity such as the Christian religion alone could supply, and such as the pencil of Raphael afterwards aimed to represent.

Umile vergognosa e temperata,
 E sempre a virtù grata,
 Intra suoi be' costumi un atto regna,
 Che d' ogni riverenza la fa degna.¹

One or two of the sonnets prove that he could at times condescend to sportiveness and pleasantry. The following to Brunetto, I should conjecture to have been sent with his *Vita Nuova*, which was written the year before Brunetto died:—

Master Brunetto, this I send, entreating,
 Ye'll entertain this lass of mine at Easter;
 She does not come among you as a feaster;
 No: she has need of reading, not of eating.
 Nor let her find you at some merry meeting,
 Laughing amidst buffoons and drollers, lest her
 Wise sentence should escape a noisy jester:
 She must be wooed, and is well worth the weeting.
 If in this sort you fail to make her out,
 You have amongst you many sapient men,
 All famous as was Albert of Cologne.
 I have been posed amid that learned rout.
 And if they can not spell her right, why then
 Call Master Giano, and the deed is done.²

Another, though on a more serious subject, is yet remarkable for a fancifulness, such as that with which Chaucer, by a few spirited touches, often conveys to us images more striking than others have done by repeated and elaborate efforts of skill:—

Came Melancholy to my side one day,
 And said, "I must a little bide with thee:"
 And brought along with her, in company,
 Sorrow and Wrath.—Quoth I to her, "Away!
 I will have none of you: make no delay."
 And, like a Greek, she gave me stout reply.
 Then, as she talk'd, I look'd and did espy
 Where Love was coming onward on the way.

¹ I am aware that this canzone is not ascribed to Dante, in the collection of Sonetti e Canzoni printed by the Giunti, in 1527. Monti, in his *Proposta*, under the word "Induare," remarks that it is quite in the style of Fazio degli Uberti; and adds, that a very rare MS. possessed by Pericari restores it to that writer. On the other hand, Missirini, in a late treatise "On the Love of Dante and on the Portrait of Beatrice," printed at Florence in 1832, makes so little doubt of its being genuine, that he founds on it the chief argument to prove an old picture in his possession to be intended for a representation of Beatrice. See Fraticelli's *Opere Minori di Dante*, tom. i. p. cciii. 12, Fir. 1834.

² Fraticelli (*Ibid.*, p. ccvii. ccviii.) questions the genuineness of this sonnet, and decides on the spuriousness of that which follows. I do not, in either instance, feel the justness of his reasons.

A garment sew of cloth of black he had,
 And on his head a hat of mourning wore;
 And he, of truth, unfeignedly was crying.
 Forthwith I ask'd, "What ails thee, caitiff lad?"
 And he rejoin'd: "Sad thought and anguish sore,
 Sweet brother mine! our lady lies a-dying."

For purity of diction, the *Rime* of our author are, I think, on the whole, preferred by Muratori to his *Divina Commedia*, though that also is allowed to be a model of the pure Tuscan idiom. To this singular production, which has not only stood the test of ages, but given a tone and color to the poetry of modern Europe, and even animated the genius of Milton and of Michael Angelo, it would be difficult to assign its place according to the received rules of criticism. Some have termed it an epic poem; and others, a satire: but it matters little by what name it is called. It suffices that the poem seizes on the heart by its two great holds, terror and pity; detains the fancy by an accurate and lively delineation of the objects it represents; and displays throughout such an originality of conception, as leaves to Homer and Shakspeare alone the power of challenging the pre-eminence or equality.¹ The fiction, it has been

¹ Yet his pretensions to originality have not been wholly unquestioned. Dante, it has been supposed, was more immediately influenced in his choice of a subject by the Vision of Alberico, written in barbarous Latin prose, about the beginning of the twelfth century. The incident which is said to have given birth to this composition is not a little marvelous. Alberico, the son of noble parents, and born at a castle in the neighborhood of Alvito, in the diocese of Sora, in the year 1101, or soon after, when he had completed his ninth year was seized with a violent fit of illness, which deprived him of his senses for the space of nine days. During the continuance of this trance, he had a vision, in which he seemed to himself to be carried away by a dove, and conducted by St. Peter, in company with two angels, through Purgatory and Hell, to survey the torments of sinners,—the saint giving him information, as they proceeded, respecting what he saw; after which they were transported together through the seven heavens, and taken up into Paradise, to behold the glory of the blessed. As soon as he came to himself again, he was permitted to make profession of a religious life in the Monastery of Monte Casino. As the account he gave of his vision was strangely altered in the reports that went abroad of it, Girardo the abbot employed one of the monks to take down a relation of it, dictated by the mouth of Alberico himself. Senioreto, who was chosen abbot in 1127, not contented with this narrative, although it seemed to have every chance of being authentic, ordered Alberico to revise and correct it, which he accordingly did, with the assistance of Pietro Diacono, who was his associate in the monastery, and a few years younger than himself; and whose testimony to his extreme and perpetual self-mortification, and to

remarked,¹ is admirable, and the work of an inventive talent truly great. It comprises a description of the heavens and

a certain abstractedness of demeanor, which showed him to converse with other thoughts than those of this life, is still on record. The time of Alberico's death is not known; but it is conjectured that he reached to a good old age. His Vision, with a preface by the first editor, Guido, and preceded by a letter from Alberico himself, is preserved in a MS. numbered 257 in the archives of the monastery, which contains the works of Pietro Diacono, and which was written between the years 1159 and 1181. The probability of our Poet having been indebted to it, was first remarked either by Giovanni Bottari in a letter inserted in the *Deca di Simboli*, and printed at Rome in 1753; or, as F. Cancellieri conjectures, in the preceding year, by Alessio Simmaco Mazzocchi. In 1801, extracts from Alberico's Vision were laid before the public in a quarto pamphlet, printed at Rome, with the title of *Lettera di Eustazio Dicearcheo ad Angelio Sidicino*, under which appellations the writer, Giustino di Costanzo, concealed his own name and that of his friend Luigi Anton, Sompano; and the whole has since, in 1814, been edited in the same city by Francesco Cancellieri, who has added to the original an Italian translation. Such parts of it as bear a marked resemblance to passages in the *Divina Commedia*, will be found distributed in their proper places throughout the following notes. The reader will in these probably see enough to convince him that our author had read this singular work, although nothing to detract from his claim to originality.

Long before the public notice had been directed to this supposed imitation, Malatesta Porta, in the Dialogue entitled *Rossi*, as referred to by Fontanini in his *Eloquenza Italiana*, had suggested the probability that Dante had taken his plan from an ancient romance called *Guerrino di Durazzo il Meschino*. The above-mentioned Bottari, however, adduced reasons for concluding that this book was written originally in Provençal, and not translated into Italian till after the time of our Poet, by one Andrea di Barberino, who embellished it with many images, and particularly with similes, borrowed from the *Divina Commedia*.

Mr. Warton, in one part of his *History of English Poetry* (vol. i. s. xviii. p. 463), has observed that a poem entitled *Le Voye on le Songe d'Enfer*, was written by Raoul de Houdane, about the year 1180; and in another part (vol. ii. s. x. p. 219) he has attributed the origin of Dante's Poem to that "favorite apologue, the *Somnium Scipionis* of Cicero, which, in Chaucer's words, treats

of heaven and hell,

And yearth, and souls that therein dwell." *Assembly of Fowles.*¹

It is likely that a little research might discover many other sources from which his invention might, with an equal appearance of truth, be derived. The method of conveying instruction or entertainment under the form of a vision, in which the living should be made to converse with the dead, was so obvious, that it would be, perhaps, difficult to mention any country in which it had not been employed. It is the scale of magnificence on which this conception was framed, and the wondrous development of it in all its parts, that may justly entitle our Poet to rank among the few minds to whom the power of a great creative faculty can be ascribed.

¹ Leonardo Aretino, *Vita di Dante*.

heavenly bodies; a description of men, their deserts and punishments, of supreme happiness and utter misery, and of the middle state between the two extremes: nor, perhaps, was there ever any one who chose a more ample and fertile subject; so as to afford scope for the expression of all his ideas, from the vast multitude of spirits that are introduced speaking on such different topics; who are of so many different countries and ages, and under circumstances of fortune so striking and so diversified; and who succeed, one to another, with such a rapidity as never suffers the attention for an instant to pall.

His solicitude, it is true, to define all his images in such a manner as to bring them distinctly within the circle of our vision, and to subject them to the power of the pencil, sometimes renders him little better than grotesque, where Milton has since taught us to expect sublimity. But his faults, in general, were less those of the poet than of the age in which he lived. For his having adopted the popular creed in all its extravagance, we have no more right to blame him than we should have to blame Homer because he made use of the heathen deities, or Shakspeare on account of his witches and fairies. The supposed influence of the stars or the disposition of men at their nativity, was hardly separable from the distribution which he had made of the glorified spirits through the heavenly bodies, as the abodes of bliss suited to their several endowments. And whatever philosophers may think of the matter, it is certainly much better, for the ends of poetry at least, that too much should be believed, rather than less, or even no more than can be proved to be true. Of what he considered the cause of civil and religious liberty, he is on all occasions the zealous and fearless advocate; and of that higher freedom, which is seated in the will, he was an asserter equally strenuous and enlightened. The contemporary of Thomas Aquinas, it is not to be wondered if he has given his poem a tincture of the scholastic theology which the writings of that extraordinary man had rendered so prevalent, and without which it could not perhaps have been made acceptable to the generality of his readers. The phraseology has been accused of being at times hard and uncouth; but, if this is acknowledged, yet it must be remembered that he gave a permanent stamp and character to the language in which he wrote, and in which, before him, nothing great had been attempted; that the diction is strictly vernacular, without any debasement of foreign idiom; that his

numbers have as much variety as the Italian tongue, at least in that kind of metre, could supply; and that, although succeeding writers may have surpassed him in the lighter graces and embellishments of style, not one of them has equaled him in succinctness, vivacity, and strength.

Never did any poem rise so suddenly into notice after the death of its author, or engage the public attention more powerfully, than the *Divina Commedia*. This can not be attributed solely to its intrinsic excellence. The freedom with which the writer had treated the most distinguished characters of his time, gave it a further and stronger hold on the curiosity of the age: many saw in it their acquaintances, kinsmen, and friends, or, what scarcely touched them less nearly, their enemies, either consigned to infamy or recorded with honor, and represented in another world as tasting

Of heaven's sweet cup, or poisonous drug of hell;

so that not a page could be opened without exciting the strongest personal feelings in the mind of the reader. These sources of interest must certainly be taken into our account, when we consider the rapid diffusion of the work, and the unexampled pains that were taken to render it universally intelligible. Not only the profound and subtle allegory which pervaded it, the mysterious style of prophecy which the writer occasionally assumed, the bold and unusual metaphors which he everywhere employed, and the great variety of knowledge he displayed; but his hasty allusions to passing events, and his description of persons by accidental circumstances, such as some peculiarity of form or feature, the place of their nativity or abode, some office they held, or the heraldic insignia they bore—all asked for the help of commentators and expounders, who were not long wanting to the task. Besides his two sons, to whom that labor most properly belonged, many others were found ready to engage it. Before the century had expired, there appeared the commentaries Accorso de' Bonfantini,¹ a Franciscan; of Micchino da Mezzano, a canon of Ravenna; of Fra. Riccardo, a Carmelite; of Andrea, a Neapolitan; of Guiniforte Bazzisio, a Bergamese; of Fra. Paolo Albertino; and of several writers whose names are unknown, and whose toils, when Pelli wrote, were concealed in the dust of private libraries.² About the

¹ Tiraboschi, *Stor. della Poes. Ital.*, vol. ii., p. 39; and Pelli, p. 119.

² The Lettera di Eustazio Dicaearcheo, &c. mentioned above, p. 35. con-

year 1350, Giovanni Visconti, archbishop of Milan, selected six of the most learned men in Italy, two divines, two philosophers, and two Florentines; and gave it them in charge to contribute their joint endeavors towards the compilation of an ample comment, a copy of which is preserved in the Laurentian library at Florence. Who these were is no longer known; but Jacopo della Lana¹, and Petrarch, are conjectured to have been among the number. At Florence a public lecture was founded for the purpose of explaining a poem that was at the same time the boast and the disgrace of the city. The decree for this institution was passed in 1373; and in that year Boccaccia, the first of their writers in prose, was appointed, with an annual salary of a hundred florins, to deliver lectures in one of the churches on the first of their poets. On this occasion he wrote his comment, which extends only to a part of the *Inferno*, and has been printed. In 1375 Boccaccio died; and among his successors in this honorable employment we find the names of Antonio Piovano in 1381, and of Filippo Villani in 1401.

The example of Florence was speedily followed by Bologna, by Pisa, by Piacenza, and by Venice. Benvenuto da Imola, on whom the office of lecturer devolved at Bologna, sustained it for the space of ten years. From the comment, which he composed for the purpose, and which he sent abroad in 1379, those passages that tend to illustrate the history of Italy have been published by Muratori.² At Pisa, the same charge was committed to Francesco da Buti about 1386.

On the invention of printing, in the succeeding century, Dante was one of those writers who were first and most frequently given to the press. But I do not mean to enter on

tains many extracts from an early MS. of the *Divina Commedia*, with marginal notes in Latin, preserved in the Monastery of Monte Casino. To these extracts I shall have frequent occasion to refer.

¹ Pelli, p. 119, informs us, that the writer, who is termed sometimes "the good," sometimes the "old commentator," by those deputed to correct the *Decameron*, in the preface to their explanatory notes, and who began his work in 1334, is known to be Jacopo della Lana; and that his commentary was translated into Latin by Alberigo da Rosada, Doctor of Laws at Bologna.

² *Antiq. Ital.*, v. i. The Italian comment published under the name of Benvenuto da Imola, at Milan, in 1473, and at Venice in 1477, is altogether different from that which Muratori has brought to light, and appears to be the same as the Italian comment of Jacopo della Lana before mentioned. See Tiraboschi.

an account of the numerous editions of our author, which were then, or have since been published; but shall content myself with adding such remarks as have occurred to me on reading the principal writers, by whose notes those editions have been accompanied.

Of the four chief commentators on Dante, namely, Landino, Vellutello, Venturi, and Lombardi, the first appears to enter most thoroughly into the mind of the Poet. Within little more than a century of the time in which Dante had lived; himself a Florentine, while Florence was still free, and still retained something of her ancient simplicity; the associate of those great men who adorned the age of Lorenzo de' Medici; Landino¹ was the most capable of forming some estimate of the mighty stature of his compatriot, who was indeed greater than them all. His taste for the classics, which were then newly revived, and had become the principal objects of public curiosity, as it impaired his relish for what has not inaptly been termed the romantic literature, did not, it is true, improve him for a critic on the *Divina Commedia*. The adventures of King Arthur, by which² Dante had been delighted, appeared to Landino no better than a fabulous and inelegant book.³ He is, besides, sometimes unnecessarily prolix; at others, silent, where a real difficulty asks for solution; and, now and then, a little visionary in his interpretation. The commentary of his successor, Vellutello,⁴ is more evenly diffused over the text; and although without pretensions to the higher qualities, by which Landino is distinguished, he is generally under the influence of a sober good sense, which renders him a steady and useful guide. Venturi,⁵ who followed after a long interval of time, was too much swayed by his principles, or his prejudices, as a Jesuit, to suffer him to judge fairly of a Ghibelline poet, and either this bias, or a real want of tact for the higher excellence of his author, or, perhaps, both these imperfections together, betray him into such impertinent and injudicious sallies, as dispose us to quarrel with our companion, though,

¹ Cristofforo Landino was born in 1424, and died in 1504 or 1508. See Bandini, *Specimen Litterat. Florent.* Edit. Florence, 1751.

² See note to Purgatory, xxvi. 132.

³ "Il favoloso, e non molto elegante libro della Tavola Rotonda." Landino, in the notes to the *Paradise*, xvi.

⁴ Alessandro Vellutello was born in 1519.

⁵ Pompeo Venturi was born in 1693, and died in 1752.

in the main, a very attentive one, generally acute and lively, and at times even not devoid of a better understanding for the merits of his master. To him, and in our own times, has succeeded the Padre Lombardi.¹ This good Franciscan, no doubt, must have given himself much pains to pick out and separate those ears of grain which had escaped the flail of those who had gone before him in that labor. But his zeal to do something new often leads him to do something that is not over wise; and if on certain occasions we applaud his sagaciousness, on others we do not less wonder that his ingenuity should have been so strangely perverted. His manner of writing is awkward and tedious; his attention, more than is necessary, directed to grammatical niceties; and his attachment to one of the old editions so excessive as to render him disingenuous or partial in his representation of the rest. But to compensate this, he is a good Ghibelline; and his opposition to Venturi seldom fails to awaken him into a perception of those beauties which had only exercised the spleen of the Jesuit.

He, who shall undertake another commentary on Dante² yet completer than any of those which have hitherto appeared, must make use of these four, but depend on none. To them he must add several others of minor note, whose diligence will nevertheless be found of some advantage, and among whom I can particularly distinguish Volpi. Besides this, many commentaries and marginal annotations, that are yet inedited, remain to be examined; many editions and manuscripts³ to be more carefully collated; and many separate dissertations and works of criticism to be considered. But this is not all. That line of reading which the Poet himself appears to have pursued (and there are many vestiges in his works by which we shall be enabled to discover it) must be diligently tracked; and the

¹ Baldassare Lombardi died January 2, 1802. See cancellieri, *Osservazioni*, &c. Roma, 1814, p. 112.

² Francesco Cionacci, a noble Florentine, projected an edition of the *Divinia Commedia* in one hundred volumes, each containing a single canto, followed by all the commentaries, according to the order of time in which they were written, and accompanied by a Latin translation for the use of foreigners. *Cancellieri, ibid.*, p. 64.

³ The Count Mortara has lately shown me many various readings he has remarked on collating the numerous MSS. of Dante in the Canonici collection at the Bodleian. It is to be hoped he will make them public. [Jan., 1843.]

search, I have little doubt, would lead to sources of information equally profitable and unexpected.

If there is any thing of novelty in the notes which accompany the following translation, it will be found to consist chiefly in a comparison of the Poet with himself, that is, of the *Divina Commedia* with his other writings;¹ a mode of illustration so obvious, that it is only to be wondered how others should happen to have made so little use of it. As to the imitations of my author by later poets, Italian and English, which I have collected in addition to those few that had been already remarked, they contribute little or nothing to the purposes of illustration, but must be considered merely as matter of curiosity, and as instances of the manner in which the great practitioners in art do not scruple to profit by their predecessors.

¹ The edition which is referred to in the following notes is that printed in Venice in 2 vols. 8vo. 1703.

CHRONOLOGICAL VIEW

OF

THE AGE OF DANTE.

A. D.

1265, May.—DANTE, son of Alighieri degli Alighieri and Bella, is born at Florence. Of his own ancestry he speaks in the *Paradise*, Canto xv. and xvi.

In the same year, Manfredi, king of Naples and Sicily, is defeated and slain by Charles of Anjou. H. xxviii. 13, and *Purg.* iii. 110.

Guido Novello of Polenta obtains the sovereignty of Ravenna. H. xxvii. 38.

Battle of Evesham. Simon de Montfort, leader of the barons, defeated and slain.

1266. Two of the Frati Godenti chosen arbitrators of the differences of Florence. H. xxiii. 104.

Gianni de' Soldanieri heads the populace in that city. H. xxxii. 118.

Roger Bacon sends a copy of his *Opus Majus* to Pope Clement IV.

1268. Charles of Anjou puts Conradine to death, and becomes king of Naples. H. xxviii. 16, and *Purg.* xx. 66.

1270. Louis IX. of France dies before Tunis. His widow Beatrice, daughter of Raymond Berenger, lived till 1295. *Purg.* vii. 126. *Par.* vi. 135.

1272. Henry III. of England is succeeded by Edward I. *Purg.* vii. 129.

Guy de Montfort murders Prince Henry, son of Richard, king of the Romans, and nephew of Henry III. of England, at Viterbo. H. xii. 119. Richard dies, as is supposed, of grief for this event.

Abulfeda, the Arabic writer, is born.

A. D.

1274. Our Poet first sees Beatrice, daughter of Folco Portinari
Rodolph acknowledged emperor.
Philip III. of France marries Mary of Brabant, who
lived till 1321. Purg. vi. 24.
Thomas Aquinas dies. Purg. xx. 67, and Par. x. 96.
Buonaventura dies. Par. xii. 25.
1275. Pierre de la Brosse, secretary to Philip III. of France
executed. Purg. vi. 23.
1276. Giotto, the painter, is born. Purg. xi. 95.
Pope Adrian V. Dies. Purg. xix. 97.
Guido Guinicelli, the poet, dies. Purg. xi. 96, and xxvi. 83.
1277. Pope John XXI. dies. Par. xii. 126.
1278. Ottocar, king of Bohemia, dies. Purg. vii. 97. Robert
of Gloucester is living at this time.
1279. Dionysius succeeds to the throne of Portugal. Par. xix. 135.
1280. Albertus Magnus dies. Par. x. 95.
Our Poet's friend, Busone da Gubbio, is born about this
time. See the Life of Dante prefixed.
William of Ockham is born about this time.
1281. Pope Nicholas III. dies. H. xix. 71.
Dante studies at the universities of Bologna and Padua.
About this time Ricordano Malaspina, the Florentine
annalist, dies.
1282. The Sicilian vespers. Par. viii. 80.
The French defeated by the people of Forli. H. xxvii. 41.
Tribaldello de' Manfredi betrays the city of Faenza.
H. xxxii. 119.
1284. Prince Charles of Anjou is defeated, and made prisoner by
Rugier de Lauria, admiral to Peter III. of Aragon.
Purg. xx. 78.
Charles I. king of Naples, dies. Purg. vii. 111.
Alonzo X. of Castile, dies. He caused the Bible to be
translated into Castilian, and all legal instruments to
be drawn up in that language. Sancho IV. succeeds
him.
Philip (next year IV. of France) marries Jane, daughter
of Henry of Navarre. Purg. vii. 102.
1285. Pope Martin IV. dies. Purg. xxiv. 23.
Philip III. of France and Peter III. of Arragon die. Purg.
vii. 101 and 110.
Henry II. king of Cyprus, comes to the throne. Par.
xix. 144.

A. D.

1285. Simon Memmi, the painter, celebrated by Petrarch, is born.

1287. Guido dalle Colonne (mentioned by Dante in his *De Vulgari Eloquio*) writes "The War of Troy."

Pope Honorius IV. dies.

1288. Haquin, king of Norway, makes war on Denmark. Par. xix. 135.

Count Ugolino de' Gherardeschi dies of famine. H. xxxiii. 14.

The Scottish poet, Thomas Learmouth, commonly called Thomas the Rhymer, is living at this time.

1289. Dante is in the battle of Campaldino, where the Florentines defeat the people of Arezzo, June 11. Purg. v. 90.

1290. Beatrice dies. Purg. xxxii. 2.

He serves in the war waged by the Florentines upon the Pisans, and is present at the surrender of Caprona in the autumn. H. xxi. 92.

Guido dalle Colonne dies.

William, marquis of Montferrat, is made prisoner by his traitorous subjects, at Alessandria in Lombardy. Purg. vii. 133.

Michael Scot dies. H. xx. 115.

1291. Dante marries Gemma de' Donati, with whom he lives unhappily. By this marriage he had five sons and a daughter.

Can Grande della Scala is born, March 9. H. i. 98. Purg. xx. 16. Par. xvii. 75, and xxvii. 135.

The renegade Christians assist the Saracens to recover St. John D'Acre. H. xxvii. 84.

The Emperor Rodolph dies. Purg. vi. 104, and vii. 91.

Alonzo III. of Aragon dies, and is succeeded by James II. Purg. vii. 113, and Par. xix. 133.

Eleanor, widow of Henry III., dies. Par. vi. 135.

1292. Pope Nicholas IV. dies.

Roger Bacon dies.

John Baliol, king of Scotland, crowned.

1294. Clement V. abdicates the papal chair. H. iii. 56.

Dante writes his *Vita Nuova*.

Fra Guittone d'Arezzo, the poet, dies. Purg. xxiv. 56.

Andrea Taffi, of Florence, the worker in Mosaic, dies.

1295. Dante's preceptor, Brunetto Latini, dies. H. xv. 28.

Charles Martel, king of Hungary, visits Florence. Par. viii. 57 and dies in the same year.

A. D.

1295. Frederick, son of Peter III. of Arragon, becomes king of Sicily. *Purg.* vii. 117, and *Par.* xix. 127.

Taddeo, the physician of Florence, called the Hippocratean, dies. *Par.* xii. 77.

Marco Polo, the traveller, returns from the East to Venice.

Ferdinand IV. of Castile comes to the throne. *Par.* xix. 122.

1296. Forese, the companion of Dante, dies. *Purg.* xxxiii. 44.

Sadi, the most celebrated of the Persian writers, dies.

War between England and Scotland, which terminates in the submission of the Scots to Edward I.; but in the following year, Sir William Wallace attempts the deliverance of Scotland. *Par.* xix. 121.

1298. The Emperor Adolphus falls in a battle with his rival, Albert I., who succeeds him in the Empire. *Purg.* vi. 98.

Jacopo da Varagine, archbishop of Genoa, author of the *Legenda Aurea*, dies.

1300. The Bianca and Nera parties take their rise in Pistoia. *H.* xxxii. 60.

This is the year in which he supposes himself to see his Vision. *H.* i. l. and xxi. 109.

He is chosen chief magistrate, or first of the Priors of Florence: and continues in office from June 15 to August 15.

Cimabue, the painter, dies. *Purg.* xi. 93.

Guido Cavalcanti, the most beloved of our Poet's friends, dies. *H.* x. 59, and *Purg.* xi. 96.

1301. The Bianca party expels the Nera from Pistoia *H.* xxiv. 142.

1302. January 27. During his absence at Rome, Dante is mulcted by his fellow-citizens in the sum of 8000 lire, and condemned to two years' banishment.

March 10. He is sentenced, if taken, to be burned.

Fulcieri de' Calboli commits great atrocities on certain of the Ghibelline party. *Purg.* xiv. 61.

Carlino de' Pazzi betrays the castle di Piano Travigne, in Valdarno, to the Florentines. *H.* xxxii. 67.

The French vanquished in the battle of Courtrai. *Purg.* xx. 47.

James, king of Majorca and Minorca, dies. *Par.* xix. 133.

A. D.

1303. Pope Boniface VIII. dies. H. xix. 55. Purg. xx. 86; xxxii. 146, and Par. xxvii. 20.

The other exiles appoint Dante one of a council of twelve, under Alessandro da Romena. He appears to have been much dissatisfied with his colleagues. Par. xvii. 61.

Robert of Brunne translates into English verse the *Manuel de Pechés*, a treatise written in French by Robert Grosseteste, bishop of Lincoln.

1304. Dante joins with the exiles in an unsuccessful attack on the city of Florence.

May. The bridge over the Arno breaks down during a representation of the infernal torments exhibited on that river. H. xxvi. 9.

July 20. Petrarch, whose father had been banished two years before from Florence, is born at Arezzo.

1305. Wincellaus II. king of Bohemia, dies. Purg. vii. 99. and Par. xix. 123.

A conflagration happens at Florence. H. xxvi. 9.

Sir William Wallace is executed at London.

1306. Dante visits Padua.

1307. He is in Lunigiana with the Marchese Marcello Malaspina. Purg. viii. 133; xix. 140.

Dolcino, the fanatic, is burned. H. xxviii. 53.

Edward II. of England comes to the throne.

1308. The Emperor Albert I. murdered. Purg. vi. 98. and Par. xix. 114.

Corso Donati, Dante's political enemy, slain. Purg. xxiv. 81.

He seeks an asylum at Verona, under the roof of the Signori della Scala. Par. xvii. 69.

He wanders, about this time, over various parts of Italy.

See his *Convito*. He is at Paris a second time; and, according to one of the early commentators, visits Oxford.

Robert, the patron of Petrarch, is crowned king of Sicily. Par. ix. 2.

Duns Scotus dies. He was born about the same time as Dante.

1309. Charles II. king of Naples, dies. Par. xix. 125.

1310. The order of the Templars abolished. Purg. xx. 94.

Jean de Meun, the continuer of the *Roman de la Rose*, dies about this time.

A. D.

1310. Pier Crescenzi of Bologna writes his book on agriculture, in Latin.
1311. Fra Giordano da Rivalta, of Pisa, a Dominican, the author of sermons esteemed for the purity of the Tuscan language, dies.
1312. Robert, king of Sicily, opposes the coronation of the Emperor Henry VII. Par. viii. 59.
Ferdinand IV. of Castile, dies, and is succeeded by Alonzo XI.
Dino Compagni, a distinguished Florentine, concludes his history of his own time, written in elegant Italian.
Gaddo Gaddi, the Florentine artist, dies.
1313. The Emperor Henry of Luxemburgh, by whom he had hoped to be restored to Florence, dies. Par. xvii. 80. and xxx. 135. Henry is succeeded by Lewis of Bavaria.
Dante takes refuge at Ravenna, with Guido Novello da Polenta.
Giovanni Boccaccio is born.
Pope Clement V. dies. H. xix. 86. and Par. xxvii. 53. and xxx. 141.
1314. Philip IV. of France dies. Purg. vii. 108. and Par. xix. 117.
Louis X. succeeds.
Ferdinand IV. of Spain, dies. Par. xix. 122.
Giacopo da Carrara defeated by Can Grande, who makes himself master of Vincenza. Par. ix. 45.
1315. Louis X. of France marries Clemenza, sister to our Poet's friend, Charles Martel, king of Hungary. Par. ix. 2.
1316. Louis X. of France dies, and is succeeded by Philip V. John XXII. elected Pope. Par. xxvii. 53.
Joinville, the French historian, dies about this time.
1320. About this time John Gower is born, eight years before his friend Chaucer.
- 1321, July. Dante dies at Ravenna, of a complaint brought on by disappointment at his failure in a negotiation which he had been conducting with the Venetians, for his patron Guido Novello da Polenta.
His obsequies are sumptuously performed at Ravenna by Guido, who himself died in the ensuing year.

THE VISION OF DANTE.

HELL.

CANTO I.

ARGUMENT.

The writer, having lost his way in a gloomy forest, and being hindered by certain wild beasts from ascending a mountain, is met by Virgil, who promises to show him the punishments of Hell, and afterwards of Purgatory; and that he shall then be conducted by Beatrice into Paradise. He follows the Roman poet.

IN the midway¹ of this our mortal life,
I found me in a gloomy wood, astray,
Gone from the path direct: and e'en to tell
It were no easy task, how savage wild
That forest, how robust and rough its growth,
Which to remember² only my dismay
Renews, in bitterness not far from death.
Yet, to discourse of what there good befell,
All else will I relate discover'd there.

How first I enter'd it I scarce can say,
Such sleepy dullness in that instant weigh'd
My senses down, when the true path I left;
But when a mountain's foot I reach'd, where closed
The valley that had pierced my heart with dread,
I look'd aloft, and saw his shoulders broad
Already vested with that planet's beam,³
Who leads all wanderers safe through every way.

¹ *In the midway.*] That the æra of the Poem is intended by these words to be fixed to the thirty-fifth year of the poet's age, A. D. 1300, will appear more plainly in Canto xxi., where that date is explicitly marked. In his Convito, human life is compared to an arch or bow, the highest point of which is, in those well framed by nature, at their thirty-fifth year. Opere di Dante, ediz. Ven. 8vo, 1793, t. i. p. 195.

² *Which to remember.*] "Even when I remember I am afraid, and trembling taketh hold on my flesh." Job xxi. 6.

³ *That planet's beam.*] The sun.

Then was a little respite to the fear,
That in my heart's recesses¹ deep had lain
All of that night, so pitifully pass'd:
And as a man, with difficult short breath,
Forespent with toiling, 'scaped from sea to shore,
Turns² to the perilous wide waste, and stands
At gaze; e'en so my spirit, that yet fail'd,
Struggling with terror, turn'd to view the straits
That none hath pass'd and lived. My weary frame³
After short pause recomforted, again
I journey'd on over that lonely steep,
The hinder foot still firmer.⁴ Scarce the ascent
Began, when lo! a panther,⁵ nimble, light,
And cover'd with a speckled skin, appear'd;
Nor, when it saw me, vanish'd; rather strove
To check my onward going; that ofttimes,
With purpose to retrace my steps, I turn'd.

The hour was morning's prime, and on his way
Aloft the sun ascended with those stars,⁶
That with him rose when Love divine first moved
Those its fair works: so that with joyous hope
All things conspired to fill me, the gay skin⁶

¹ *My heart's recesses.*] Nei lago del cuor. Lombardi cites an imitation of this by Redi in his *Ditirambo*:—

I buon vini son quegli, che acquetano
Le procelle sì fosche e rubelle,
Che nel lago del cuor l'anime inquietano.

² *Turns.*] So in our Poet's second psalm:—

Còme colui, che andando per lo bosco,
Da spino puncto, a quel sì volge e guarda.
Even as one, in passing through a wood,
Pierced by a thorn, at which he turns and looks.

³ *The hinder foot.*] It is to be remembered, that in ascending a hill the weight of the body rests on the hinder foot.

⁴ *A panther.*] Pleasure or luxury.

⁵ *With those stars.*] The sun was in Aries, in which sign he supposes it to have begun its course at the creation.

⁶ *The gay skin.*] A late editor of the *Divina Commedia*, Signor Zotti, has spoken of the present translation as the only one that has rendered this passage rightly, but Mr. Hayley had shown me the way, in his very skillful version of the first three Cantos of the *Inferno*, inserted in the notes to his *Essay on Epic Poetry*:—

I now was raised to hope sublime
By these bright omens of my fate benign,
The beauteous beast and the sweet hour of prime.

At the commentators, whom I have seen, understand our Poet to say that the season of the year and the hour of the day induced him to hope

Of that swift animal, the matin dawn,
 And the sweet season. Soon that joy was chased,
 And by new dread succeeded, when in view
 A lion¹ came, 'gainst me as it appear'd,
 With his head held aloft and hunger-mad,
 That e'en the air was fear-struck. A she-wolf
 Was at his heels, who in her leanness seem'd
 Full of all wants, and many a land hath made
 Disconsolate ere now. She with such fear
 O'erwhelmed me, at the sight of her appall'd,
 That of the height all hope I lost. As one,
 Who, with his gain elated, sees the time
 When all unwares is gone, he inwardly
 Mourns with heart-gripping anguish; such was I
 Haunted by that fell beast, never at peace,
 Who coming o'er against me, by degrees
 Impell'd me where the sun in silence rests.³

for the gay skin of the panther; and there is something in the sixteenth Canto, verse 107, which countenances their interpretation, although that which I have followed still appears to me the more probable.

¹ *A lion.*] Pride or ambition.

² *A she-wolf.*] Avarice. It can not be doubted that the image of these three beasts coming against him is taken by our author from the prophet Jeremiah, v. 6: "Wherefore a lion out of the forest shall slay them, and a wolf of the evenings shall spoil them, a leopard shall watch over their cities." Rossetti, following Dionisi and other later commentators, interprets Dante's leopard to denote Florence, his lion the king of France, and his wolf the Court of Rome. It is far from improbable that our author might have had a second allegory of this sort in his view; even as Spenser in the introductory letter to his poem, tells us that "in the Faëry Queen he meant Glory in his general intention, but in his particular he conceived the most excellent and glorious person of his sovereign the Queen." "And yet," he adds, "in some places else I do otherwise shadow her." Such involution of allegorical meanings may well be supposed to have been frequently present to the mind of Dante throughout the composition of this poem. Whether his acute and eloquent interpreter, Rossetti, may not have been carried much too far in the pursuit of a favorite hypothesis, is another question; and I must avow my disbelief of the secret jargon imputed to our Poet and the other writers of that time in the Comment on the Divina Commedia and in the Spirito Antipapale, the latter of which works is familiarized to the English reader in Miss Ward's faithful translation.

³ *Where the sun in silence rests.*]

The sun to me is dark,
 And silent as the moon,
 When she deserts the night,
 Hid in her vacant interlunar cave.

Milton, Sam. Agon.

The same metaphor will recur, Canto v. verse 29.

Into a place I came
 Where light was silent all.

While to the lower space with backward step
 I fell, my ken discern'd the form of one [speech
 Whose voice seem'd faint through long disuse of
 When him in that great desert I espied,
 "Have mercy on me!" cried I out aloud,
 "Spirit! or living man! whate'er thou be."

He answered: "Now not man, man once I was,
 And born of Lombard parents, Mantuans both
 By country, when the power of Julius¹ yet
 Was scarcely firm. At Rome my life was pass'd,
 Beneath the mild Augustus, in the time
 Of fabled deities and false. A bard
 Was I, and made Anchises' upright son
 The subject of my song, who came from Troy,
 When the flames prey'd on Ilium's haughty towers.²
 But thou, say wherefore to such perils past
 Return'st thou? wherefore not this pleasant mount
 Ascendest, cause and source of all delight?"
 "And art thou then that Virgil, that well-spring
 From which such copious floods of eloquence
 Have issued?" I with front abash'd replied.
 "Glory and light of all the tuneful train!
 May it avail me, that I long with zeal
 Have sought thy volume, and with love immense
 Have conn'd it o'er. My master thou, and guide!³
 Thou he from whom alone I have derived
 That style, which for its beauty into fame
 Exalts me. See the beast, from whom I fled.
 Oh, save me from her, thou illustrious sage!

¹ *When the power of Julius.]*

Nacqui sub Julio, anchorchè fosse tardi.

This is explained by the commentators: "Although it were rather late with respect to my birth, before Julius Cæsar assumed the supreme authority, and made himself perpetual dictator." Virgil, indeed was born twenty-five years before that event.

² *Ilium's haughty towers.]*

Ceciditque superbum
 Ilium.

Virgil, *Æn.* iii. 3.

³ *My master thou, and guide.]*

Tu se' lo mio maestro, e' l mio autore.
 Tu se' solo colui.

Thou art my father, thou my author, thou.

Milton, *P. L.* li. 864

For every vein and pulse throughout my frame
 She hath made tremble." He, soon as he saw
 That I was weeping, answer'd, "Thou must needs
 Another way pursue, if thou wouldst 'scape
 From out that savage wilderness. This beast,
 At whom thou criest, her way will suffer none
 To pass, and no less hindrance makes than death:
 So bad and so accursed in her kind,
 That never sated is her ravenous will,
 Still after food¹ more craving than before.
 To many an animal in wedlock vile
 She fastens, and shall yet to many more,
 Until that greyhound² come, who shall destroy
 Her with sharp pain. He will not life support
 By earth nor its base metals, but by love,
 Wisdom, and virtue; and his land shall be
 The land 'twixt either Feltro.³ In his might
 Shall safety to Italia's plains⁴ arise,

¹ *Still after food.*] So Frezzi:—

La voglia sempre ha fame, e mai non s'empie,
 Ed al più pasto più riman digiuna.

Il Quadriregio, lib. ii. cap. xi.

Venturi observes that the verse in the original is borrowed by Berni.

² *That greyhound.*] This passage has been commonly understood as a eulogium on the liberal spirit of his Veronese patron, Can Grande della Scala.

³ *'Twixt either Feltro.*] Verona, the country of Can Grande della Scala, is situated between Feltro, a city in the Marca Trivigiana, and Monte Feltro, a city in the territory of Urbino. But Dante perhaps does not merely point out the place of Can Grande's nativity, for he may allude further to a prophecy, ascribed to Michael Scot, which imported that the "Dog of Verona would be lord of Padua and of all the Marca Trivigiana." It was fulfilled in the year 1329, a little before Can Grande's death. See G. Villani Hist. i. x. cap. cv. and cxi. and some lively criticism by Gaspari Gozzi, entitled Giudizio degli Antichi Poeti, &c., printed at the end of the Zatta edition of Dante, t. iv. part ii. p. 15. The prophecy, it is likely, was a forgery; for Michael died before 1300, when Can Grande was only nine years old. See Hell, xx. 115, and Par. xvii. 75. Troya has given a new interpretation to Dante's prediction, which he applies to Uguccione della Faggiola, whose country also was situated between two Feltros. See the Veltro Allegorico di Dante, p. 110. But after all the pains he has taken, this very able writer fails to make it clear that Uguccione, though he acted a prominent part as a Ghibelline leader, is intended here or in Purgatory, c. xxxiii. 38. The main proofs rest on an ambiguous report mentioned by Boccaccio of the Inferno being dedicated to him, and on a suspicious letter attributed to a certain friar Ilario, in which the friar describes Dante addressing him as a stranger, and desiring him to convey that portion of the poem to Uguccione. There is no direct allusion to him throughout the Divina Commedia, as there is to the other chief public protectors of our Poet during his exile.

⁴ *Italia's plains.*] "Umile Italia," from *V. mil.*, Ed. lib. iii. 522.

For whose fair realm, Camilla, virgin pure,
 Nisus, Euryalus, and Turnus fell.
 He, with incessant chase, through every town
 Shall worry, until he to hell at length
 Restore her, thence by envy first let loose.
 I, for thy profit pondering, now devise
 That thou mayst follow me; and I, thy guide,
 Will lead thee hence through an eternal space,
 Where thou shalt hear despairing shrieks, and see
 Spirits of old tormented, who invoke
 A second death;¹ and those next view, who dwell
 Content in fire,² for that they hope to come,
 Whene'er the time may be, among the blest,
 Into whose regions if thou then desire
 To ascend, a spirit worthier³ than I
 Must lead thee, in whose charge, when I depart
 Thou shalt be left: for that Almighty King,
 Who reigns above, a rebel to his law
 Adjudges me; and therefore hath decreed
 That, to his city, none through me should come.
 He in all parts hath sway; there rules, there holds
 His citadel and throne. Oh, happy those,
 Whom there he chooses!" I to him in few:
 "Bard! by that God, whom thou didst not adore,
 I do beseech thee (that this ill and worse
 I may escape) to lead me where thou saidst,
 That I Saint Peter's gate⁴ may view, and those
 Who, as thou tell'st, are in such dismal plight."
 Onward he moved, I close his steps pursued.

Humilemque videmus
 Italiam.

¹ *A second death.*] "And in these days men shall seek death, and shall not find it; and shall desire to die, and death shall flee from them." Rev. ix. 6.

² *Content in fire.*] The spirits in Purgatory.

³ *A spirit worthier.*] Beatrice, who conducts the Poet through Paradise.

⁴ *Saint Peter's gate.*] The gate of Purgatory, which the Poet feigns to be guarded by an angel placed on that station by St. Peter.

CANTO II.

ARGUMENT.

After the invocation, which poets are used to prefix to their works. he shows, that, on a consideration of his own strength, he doubted whether it sufficed for the journey proposed to him, but that, being comforted by Virgil, he at last took courage, and followed him as his guide and master.

Now was the day departing,* and the air,
Imbrown'd with shadows, from their toils released
All animals on earth; and I alone
Prepared myself the conflict to sustain,
Both of sad pity and that perilous road,
Which my unerring memory shall retrace.

Oh, Muses! oh, high genius! now vouchsafe
Your aid. Oh, mind!² that all I saw hast kept
Safe in a written record, here thy worth
And eminent endowments come to proof.

I thus began: "Bard! thou who art my guide
Consider well, if virtue be in me
Sufficient, ere to this high enterprise
Thou trust me. Thou hast told that Silvius' sire,³
Yet clothed in corruptible flesh, among
The immortal tribes had entrance, and was there
Sensibly present. Yet if heaven's great Lord,
Almighty foe to ill, such favor show'd
In contemplation of the high effect,
Both what and who from him should issue forth,
It seems in reason's judgment well deserved;
Sith he of Rome and of Rome's empire wide,

¹ *Now was the day.*] A compendium of Virgil's description, *Æn.*, lib. v. 522. Compare Apollonius Rhodius, lib. iii. 744, and lib. iv. 1058.

The day gan failin; and the darke night,
That revith bestis from their businesse,
Berafte me my booke, &c.

Chaucer. *The Assemlie of Foules.*

² *Oh, mind.*]

Oh, thought! that write all that I met,
And in the tresorie it set
Of my braine, now shall men see
If any virtue in thee be.

Chaucer. *Temple of Fame*, b. ii. v. 18.

³ *Silvius' sire.*] *Æneas.*

In heaven's empyreal height was chosen sire,
Both which, if truth be spoken, were ordain'd
And stablish'd for the holy place, where sits
Who to great Peter's sacred chair succeeds.
He from this journey, in thy song renown'd,
Learn'd things, that to his victory gave rise
And to the papal robe. In after-times
The chosen vessel¹ also travel'd there,²
To bring us back assurance in that faith
Which is the entrance to salvation's way;
But I, why should I there presume? or who
Permits it? not Æneas I, nor Paul.
Myself I deem not worthy, and none else
Will deem me. I, if on this voyage then
I venture, fear it will in folly end.
Thou, who art wise, better my meaning know'st
Than I can speak." As one who unresolves
What he hath late resolved, and with new thoughts
Changes his purpose, from his first intent
Removed; e'en such was I on that dun coast,
Wasting in thought my enterprise, at first
So eagerly embraced. "If right thy words
I scan," replied that shade magnanimous,
"Thy soul is by vile fear assail'd,³ which oft
-So overcasts a man, that he recoils
From noblest resolution, like a beast
At some false semblance in the twilight gloom.
That from this terror thou may'st free thyself,
I will instruct thee why I came, and what
I heard in that same instant, when for thee
Grief touch'd me first. I was among the tribe
Who rest suspended,⁴ when a dame, so blest
And lovely, I besought her to command,

¹ *The chosen vessel.*] St. Paul. Acts ix. 15. "But the Lord said unto him, Go thy way; for he is a chosen vessel unto me."

² *There.*] This refers to "the immortal tribes," v. 15. St. Paul having been caught up to heaven. 2 Cor. xii. 2.

³ *Thy soul is by vile fear assail'd.*]

L'anima tua è da viltate offesa.

So in Berni, Orl. Inn. lib. iii. c. i. st. 53. Se l'anima avete offesa da viltate.

⁴ *Who rest suspended.*] The spirits in Limbo, neither admitted to a state of glory nor doomed to punishment.

Call'd me; her eyes were brighter than the star
 Of day; and she, with gentle voice and soft,
 Angelically tuned, her speech address'd :
 'Oh, courteous shade of Mantua ! thou whose fame
 'Yet lives, and shall live long as Nature lasts !'¹
 'A friend, not of my fortune but myself,'²
 'On the wide desert in his road has met
 'Hindrance so great that he through fear has turn'd.
 'Now much I dread lest he past help have stray'd,
 'And I be risen too late for his relief,
 'From what in heaven of him I heard. Speed now,
 'And by thy eloquent, persuasive tongue,
 'And by all means for his deliverance meet,
 'Assist him. So to me will comfort spring.
 'I, who now bid thee on this errand forth,
 'Am Beatrice;³ from a place I come
 'Revisited with joy. Love brought me thence,
 'Who prompts my speech. When in my Master's
 'I stand, thy praise to him I oft will tell.' [sight
 "She then was silent, and I thus began :
 'Oh, Lady ! by whose influence alone
 'Mankind excels whatever is contain'd'⁴
 'Within that heaven which hath the smallest orb,
 'So thy command delights me, that to obey,
 'If it were done already, would seem late.
 'No need hast thou further to speak thy will :
 'Yet tell the reason, why thou art not loth
 'To leave that ample space, where to return
 'Thou burnest, for this centre here beneath.'

¹ *As nature lasts.*] Quanto 'l moto lontana. "Mondo," instead of "moto," which Lombardi claims as a reading peculiar to the Nidobeatina edition and some MSS., is also in Landino's edition of 1484. Of this Monti was not aware. See his *Proposta*, under the word "Lontanare."

² *A friend, not of my fortune but myself.*] Se non fortunæ sed hominibus solere esse amicum. *Cornelii Nepotis Attici Vitæ*, c. ix.

Cætera fortunæ, non mea turba, fuit.

Ovid. Trist. lib. i. el. 5. 34.

My Fortune and my seeming destiny

He made the bond, and broke it not with me.

Coleridge's Death of Wallenstein, act. i. sc. 7.

³ *Beatrice.*] The daughter of Folco Portinari, who is here invested with the character of celestial wisdom or theology. See the *Life of Dante* prefixed.

⁴ *Whatever is contain'd.*] Every other thing comprised within the lunar heaven, which, being the lowest of all, has the smallest circle.

"She then : 'Since thou so deeply wouldst inquire
 'I will instruct thee briefly why no dread
 'Hinders my entrance here. Those things alone
 'Are to be fear'd whence evil may proceed ;
 'None else, for none are terrible beside.
 'I am so framed by God, thanks to his grace !
 'That any sufferance of your misery
 'Touches me not, nor flame of that fierce fire
 'Assails me. In high heaven a blessed dame'
 'Resides, who mourns with such effectual grief
 'That hind'rance, which I send thee to remove,
 'That God's stern judgment to her will inclines.
 'To Lucia² calling, her she thus bespake :
 "Now doth thy faithful servant need thy aid,
 "And I commend him to thee." At her word
 'Sped Lucia, of all cruelty the foe,
 'And coming to the place, where I abode
 'Seated with Rachel, her of ancient days,
 'She thus address'd me : "Thou true praise of God
 "Beatrice ! why is not thy succor lent
 "To him, who so much loved thee, as to leave
 "For thy sake all the multitude admirers ?
 "Dost thou not hear how pitiful his wail,
 "Nor mark the death, which in the torrent flood,
 "Swoln mightier than a sea, him struggling holds ?"
 'Ne'er among men did any with such speed
 'Haste to their profit, flee from their annoy,
 'As when these words were spoken, I came here,
 'Down from my blessed seat, trusting the force
 'of thy pure eloquence, which thee, and all
 'Who well have mark'd it, into honor brings.'
 "When she had ended, her bright beaming eyes
 Tearful she turn'd aside ; whereat I felt
 Redoubled zeal to serve thee. As she will'd,
 Thus am I come : I saved thee from the beast,

¹ *A blessed dame.*] The Divine Mercy.

² *Lucia.*] The enlightening Grace of Heaven ; as it is commonly explained. But Lombardi has well observed, that as our Poet places her in the Paradise, c. xxxii., amongst the souls of the blessed, so it is probable that she, like Beatrice, had a real existence ; and he accordingly supposes her to have been Saint Lucia the martyr, although she is here representative of an abstract idea.

Who thy near way across the goodly mount
Prevented. What is this comes o'er thee then?
Why, why dost thou hang back? why in thy breast
Harbor vile fear? why hast not courage there,
And noble daring; since three maids,¹ so blest,
Thy safety plan, e'en in the court of heaven;
And so much certain good my words forbode?"

As florets,² by the frosty air of night [leaves,
Bent down and closed, when day has blanch'd their
Rise all unfolded on their spiry stems;
So was my fainting vigor new restored,
And to my heart such kindly courage ran,
That I as one undaunted soon replied:
"Oh, full of pity she, who undertook
My succor! and thou kind, who didst perform
So soon her true behest! With such desire
Thou hast disposed me to renew my voyage,
That my first purpose fully is resumed.
Lead on: one only will is in us both.
Thou art my guide, my master thou, and lord."

So spake I; and when he had onward moved,
I enter'd on the deep and woody way.

CANTO III.

ARGUMENT.

Dante, following Virgil, comes to the gate of Hell; where, after having
read the dreadful words that are written thereon, they both enter.

¹ Three maids.] The Divine Mercy, Lucia, and Beatrice.

² As florets.]

Come fioretto dal notturno gelo
Chinato e chiuso, poi che il sol l'imbianca,
S'apre e si leva dritto sopra il stelo.

Boccaccio. *Il Filostrato*, p. iii. st. xiii.

But right as floures through the cold of night

Inclosed; stoupen in her stalkes lowe,

Redressen hem agen the sunne bright,

And spreden in her kinde course by rowe, &c.

Chaucer. *Troilus and Creseide*, b. ii.

It is from Boccaccio rather than Dante that Chaucer has taken this simile, which he applies to Troilus on the same occasion as Boccaccio has done. He appears indeed to have imitated or rather paraphrased the *Filostrato* in his *Troilus and Creseide*; for it is not yet known who that

Here, as he understands from Virgil, those were punished who had passed their time (for living it could not be called) in a state of apathy and indifference both to good and evil. Then, pursuing their way, they arrive at the river Acheron, and there find the old ferryman Charon, who takes the spirits over to the opposite shore, which, as soon as Dante reaches, he is seized with terror and falls into a trance.

“THROUGH me you pass into the city of woe :
Through me you pass into eternal pain :
Through me among the people lost for aye.
Justice the founder of my fabric moved :
To rear me was the task of power divine,
Supremest wisdom, and primeval love.¹
Before me things create were none, save things
Eternal, and eternal I endure.
All hope abandon,² ye who enter here.”

Such characters, in color dim, I mark'd
Over a portal's lofty arch inscribed.
Whereat I thus: “Master, these words import
Hard meaning.” He as one prepared replied:
“Here thou must all distrust behind thee leave;
Here be vile fear extinguish'd. We are come
Where I have told thee we shall see the souls
To misery doom'd, who intellectual good [forth
Have lost.” And when his hand³ he had stretch'd
To mine, with pleasant looks, whence I was cheer'd,
Into that secret place he led me on.

Here sighs,⁴ with lamentations and loud moans,
Resounded through the air pierc'd by no star,

Lollius is, from whom he professes to take the poem, and who is again mentioned in the House of Fame, b. iii. The simile in the text has been imitated by many others; among whom see Berni, *Orl. Inn. lib. i. c. xii. st. 86.* Marino, *Adone, c. xvii. st. 63.* and Son. “Donna vestita di nero,” and Spencer's *Faëry Queen, b. iv. c. xii. st. 34.* and *b. vi. c. ii. st. 35*; and Boccaccio again in the *Teseide, lib. 9. st. 28.*

¹ ———— *Power divine,
Supremest wisdom, and primeval love.]*

The three Persons of the Blessed Trinity.

² *All hope abandon.]* Lasciate ogni speranza voi ch' entrate.

So Berni, *Orl. Inn. lib. i. c. 8. st. 53.* Lascia pur della vita ogni speranza.

³ *And when his hand.]*

With that my hand in his he caught anone ;
On which I comfort caught, and went in fast.

Chaucer. The Assemble of Foules.

⁴ *Here sighs.]* “Post hæc omnia ad loca tartarea, et ad os infernalis baratri deductus sum, qui simile videbatur puteo, loca vero eadem horridis tenebris, fætoribus exhalantibus, stridoribus quoque et nimis plena erant ejulatus, juxta quem infernum vermis erat infinitæ magnitudinis, ingatus maxima catena.” *Alberici Visio, § 9.*

That e'en I wept at entering. Various tongues,
Horrible languages, outcries of woe,
Accents of anger, voices deep and hoarse,
With hands together smote that swell'd the sounds,
Made up a tumult, that for ever whirls
Round through that air with solid darkness stain'd,
Like to the sand¹ that in the whirlwind flies.

I then, with error² yet encompass'd, cried:
"Oh, master! what is this I hear? what race
Are these, who seem so overcome with woe?"

He thus to me: "This miserable fate
Suffer the wretched souls of those, who lived
Without or praise or blame, with that ill band
Of angels mix'd, who nor rebellious proved,
Nor yet were true to God, but for themselves
Were only. From his bounds Heaven drove them
Not to impair his lustre; nor the depth [forth,
Of Hell receives them, lest the accursed tribe³
Should glory thence with exultation vain."

I then: "Master! what doth aggrrieve them thus
That they lament so loud?" He straight replied:
"That will I tell thee briefly. These of death
No hope may entertain: and their blind life
So meanly passes, that all other lots
They envy. Fame⁴ of them the world hath none,

¹ *Like to the sand.*]

—Unnumber'd as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise
Their lighter wings. —

Milton, P. L. b. ii. 903.

[² *With error.*] Instead of "error," Vellutello's edition of 1544 has "orror," a reading remarked also by Landino, in his notes. So much mistaken is the collator of the Monte Casino MS. in calling it "*lezione da nune notata*;" "a reading which no one has observed."

³ *Lest the accursed tribe.*] Lest the rebellious angels should exult at seeing those who were neutral, and therefore less guilty, condemned to the same punishment with themselves. Rossetti, in a long note on this passage, has ably exposed the plausible interpretation of Monti, who would have "*alcuna gloria*" mean "no glory," and thus make Virgil say "that the evil ones would derive no honor from the society of the neutral." A similar mistake in the same word is made elsewhere by Lombardi. See my note on c. xii. v. 9.

⁴ *Fame.*]

Cancel'd from heaven and sacred memory,
Nameless in dark oblivion let them dwell.

Milton, P. L. b. v. 320.

Therefore eternal silence be their doom. *Ibid.* 385.

Nor suffers; mercy and justice scorn them both.
Speak not of them, but look, and pass them by."

And I, who straightway look'd, beheld a flag,¹
Which, whirling, ran round so rapidly
That it no pause obtain'd: and following came
Such a long train of spirits, I should ne'er
Have thought that death so many had despoil'd.
When some of these I recognised, I saw
And knew the shade of him, who to base fear²
Yielding, abjured his high estate. Forthwith
I understood, for certain, this the tribe
Of those ill spirits both to God displeasing
And to his foes. These wretches, who ne'er lived,
Went on in nakedness, and sorely stung
By wasps and hornets, which bedew'd their cheeks
With blood, that, mixed with tears, dropp'd to their
And by disgustful worms was gather'd there. [feet

Then looking farther onwards, I beheld
A throng upon the shore of a great stream:
Wherat I thus: "Sir! grant me now to know
Whom here we view, and whence impell'd they seem
So eager to pass o'er, as I discern
Through the blear light?"³ He thus to me in few
"This shalt thou know, soon as our steps arrive
Beside the woeful tide of Acheron." [shame

Then with eyes downward cast, and fill'd with

¹ *A flag.*] —All the grisly legions that troop
Under the sooty flag of Acheron.
Milton, Venus.

² ————*Who to base fear
Yielding, abjured his high estate.*—]

This is commonly understood of Celestine the Fifth, who abdicated the papal power in 1294. Venturi mentions a work written by Innocenzio Barcellini, of the Celestine order, and printed at Milan in 1701, in which an attempt is made to put a different interpretation on this passage. Lombardi would apply it to some one of Dante's fellow-citizens, who, refusing, through avarice or want of spirit, to support the party of the Bianchi at Florence, had been the main occasion of the miseries that befell them. But the testimony of Fazio degli Uberti, who lived so near the time of our author, seems almost decisive on this point. He expressly speaks of the Pope Celestine as being in hell. See the Dittamondo, L. iv. cap. xxi. The usual interpretation is further confirmed in a passage in Canto xxvii. v. 101. Petrarch, while he passes a high encomium on Celestine for his abdication of the papal power, gives us to understand that there were others who thought it a disgraceful act. See the *De Vita Solit.* b. ii. sect. iii. c. 18.

³ *Through the blear light.*] *Lo fuoco lume. So Filicaja, canz. vi. st.*
12: Qual fuoco lume.

Fearing my words offensive to his ear,
 Till we had reach'd the river, I from speech
 Abstain'd. And lo! toward us in a bark
 Comes on an old man,¹ hoary white with eld,
 Crying, "Woe to you, wicked spirits! hope not
 Ever to see the sky again. I come
 To take you to the other shore across,
 Into eternal darkness, there to dwell
 In fierce heat and in ice.² And thou, who there
 Standest, live spirit! get thee hence, and leave
 These who are dead." But soon as he beheld
 I left them not, "By other way," said he,
 "By other haven shalt thou come to shore,
 Not by this passage; thee a nimbler boat³
 Must carry." Then to him thus spake my guide:
 "Charon! thyself torment not: so 'tis will'd,
 Where will and power are one: ask thou no more."

Straightway in silence fell the shaggy cheeks
 Of him, the boatman o'er the livid lake,⁴ [while
 Around whose eyes glared wheeling flames. Mean-
 Those spirits, faint and naked, color changed,
 And gnash'd their teeth, soon as the cruel words
 They heard. God and their parents they blasphemed
 The human kind, the place, the time, and seed,
 That did engender them and give them birth.

¹ *An old man.*] Portitor has horrendus aquas et flumina servat.

Terribili squalore Charon, cui plurima mento
 Canities inculca jacet; stant lumina flammâ.

Virg. Æn. lib. vi. 298.

² *In fierce heat and in ice.*]

—The bitter change
 Of fierce extremes, extremes by change more fierce,
 From beds of raging fire to starve in ice
 Their soft ethereal warmth.—

Milton, P. L. b. ii. 601.

—The delighted spirit
 To bathe in fiery floods, or to reside
 In thrilling regions of thick-ribbed ice.

Shakspeare, Measure for Measure, a. iii. s. 1. See note to C. xxxii. 23.

³ *A nimbler boat.*] He perhaps alludes to the bark "swift and light,"
 which the Angel conducts the spirits to Purgatory. See *Purg. c. ii. 4c*

⁴ *The livid lake.*] Vada livida *Virg. Æn. lib. vi. 320.*

—Totius ut lacûs putidæque paludis
 Lividissima, maxime que est profunda vorago.

Catullus, xviii. 70.

Then all together sorely wailing drew
To the cursed strand, that every man must pass
Who fears not God. Charon, demoniac form,
With eyes of burning coal,¹ collects them all,
Beckoning, and each, that lingers, with his oar
Strikes. As fall off the light autumnal leaves,²
One still another following, till the bough
Strews all its honors on the earth beneath;
E'en in like manner Adam's evil brood
Cast themselves, one by one, down from the shore,
Each at a beck, as falcon at his call.³

Thus go they over through the umber'd wave;
And ever they on the opposing bank
Be landed, on this side another throng
Still gathers. "Son," thus spake the courteous guide,
"Those who die subject to the wrath of God
All here together come from every clime,
And to o'erpass the river are not loth:
For so heaven's justice goads them on, that fear
Is turn'd into desire. Hence ne'er hath pass'd
Good spirit. If of thee Charon complain,
Now mayst thou know the import of his words."

This said, the gloomy region trembling shook
So terribly, that yet with clammy dew
Fear chills my brow. The sad earth gave a blast,
That, lightening, shot forth a vermillion flame,
Which all my senses conquer'd quite, and I
Down dropp'd, as one with sudden slumber seized.

¹ *With eyes of burning coal.*]

His looks were dreadful, and his fiery eyes,
Like two great beacons, glared bright and wide.

Spenser, F. Q. b. vi. c. vii. st. 40.

² *As fall off the light autumnal leaves.*]

Quam multa in silvis autumni frigore primo
Labsa cadunt folia.—

Virg. Æn. lib. vi. 309.

Thick as autumnal leaves, that strew the brooks
In Vallombrosa, where the Etrurian shades
High over-arch'd imbower.

Milton, P. L. b. i. 304.

Compare Apoll. Rhod. lib. iv. p. 214.

³ *As falcon at his call.*] This is Vellutello's explanation, and seems preferable to that commonly given "as a bird that is enticed to the cage by the call of another"

CANTO IV.

ARGUMENT.

The Poet, being roused by a clap of thunder, and following his guide onwards, descends into Limbo, which is the first circle of Hell, where he finds the souls of those, who, although they have lived virtuously, and have not to suffer for great sins, nevertheless, through lack of baptism, merit not the bliss of Paradise. Hence he is led on by Virgil to descend into the second circle.

BROKE the deep slumber in my brain a crash
Of heavy thunder, that I shook myself,
As one by main force roused. Risen upright,
My rested eyes I moved around, and search'd
With fixed ken, to know what place it was
Wherein I stood. For certain, on the brink
I found me of the lamentable vale,
The dread abyss, that joins a thundrous sound¹
Of plaints innumerable. Dark and deep,
And thick with clouds o'erspread, mine eye in vain
Explored its bottom, nor could aught discern.

"Now let us to the blind world there beneath
Descend," the bard began, all pale of look:
"I go the first, and thou shalt follow next."

Then I, his alter'd hue perceiving, thus:
"How may I speed, if thou yielddest to dread,
Who still art wont to comfort me in doubt?"

He then: "The anguish of that race below
With pity stains my cheek, which thou for fear
Mistakest. Let us on. Our length of way
Urges to haste." Onward, this said, he moved
And entering led me with him, on the bounds
Of the first circle that surrounds the abyss.

Here, as mine ear could note, no plaint was heard
Except of sighs, that made the eternal air
Tremble, not caused by tortures, but from grief

¹ *A thundrous sound.*] Imitated, as Mr. Thyer has remarked, by Milton, P. L. b. viii. 242:—

—But long, ere our approaching, heard
Noise, other than the sound of dance or song,
Torment, and loud lament, and furious rage.

Felt by those multitudes, many and vast,
 Of men, women, and infants. Then to me
 The gentle guide: "Inquirest thou not what spirits
 Are these which thou beholdest? Ere thou pass
 Farther, I would thou know, that these of sin
 Were blameless; and if aught they merited,
 It profits not, since baptism was not theirs,
 The portal¹ to thy faith. If they before
 The Gospel lived, they served not God aright;
 And among such am I. For these defects,
 And for no other evil, we are lost;
 Only so far afflicted, that we live
 Desiring without hope."² Sore grief assail'd
 My heart at hearing this, for well I knew
 Suspended in that Limbo many a soul
 Of mighty worth. "Oh, tell me, sire revered!
 Tell me, my master!" I began, through wish
 Of full assurance in that holy faith
 Which vanquishes all error; "say, did e'er
 Any, or through his own or other's merit,
 Come forth from thence, who afterwards was bless'd?"

Piercing the secret purport³ of my speech,
 He answered: "I was new to that estate,
 When I beheld a puissant one⁴ arrive
 Among us, with victorious trophy crown'd
 He forth⁵ the shade of our first parent drew,

¹ *Portal.*] "Porta della fede." This was an alteration made in the text by the Academicians della Crusca, on the authority, as it would appear, of only two MSS. The other reading is "parte della fede;" "part of the faith."

² *Desiring without hope.*]

And with desire to languish without hope.

Milton, P. L. b. x. 995.

³ *Secret purport.*] Lombardi well observes, that Dante seems to have been restrained by awe and reverence from uttering the name of Christ in this place of torment; and that for the same cause, probably, it does not occur once throughout the whole of this part of the poem.

⁴ *A puissant one.*] Our Saviour.

⁵ *He forth.*] The author of the *Quadriregio* has introduced a sublime description into his imitation of this passage:—

Pose le reni là dove si serra;
 Ma Cristo lui e 'l catarcion d' acciaio
 E queste porte allora gettò a terra.
 Quando in la grotta entrò 'l lucido rajo,
 Adamo disse: questo è lo splendore
 Che mi spirò in faccia da primajo.

Venuto se' aspettato Signore.

L. ii. cap. 3.

Abel his child, and Noah righteous man,
 Of Moses lawgiver for faith approved,
 Of patriarch Abraham, and David king,
 Israel with his sire and with his sons,
 Nor without Rachel whom so hard he won,
 And others many more, whom he to bliss
 Exalted. Before these, be thou assured,
 No spirit of human kind was ever saved."

We, while he spake, ceased not our onward road,
 Still passing through the wood; for so I name
 Those spirits thick beset. We were not far
 On this side from the summit, when I kenn'd
 A flame, that o'er the darken'd hemisphere
 Prevailing shined. Yet we a little space
 Were distant, not so far but I in part
 Discover'd that a tribe in honor high
 That place possess'd. "Oh thou, who every art
 And science valuest! who are these, that boast
 Such honor, separate from all the rest?"

He answer'd: "The renown of their great names,
 That echoes through your world above, acquires
 Favor in heaven, which holds them thus advanced."¹
 Meantime a voice I heard: "Honor the bard
 Sublime!"¹ his shade returns, that left us late!"
 No sooner ceased the sound, than I beheld
 Four mighty spirits toward us bend their steps,
 Of semblance neither sorrowful nor glad.²

When thus my master kind began: "Mark him,
 Who in his right hand bears that falchion keen,
 The other three preceding, as their lord.
 This is that Homer, of all bards supreme:
 Flaccus the next, in satire's vein excelling;

Satan hung writhing round the bolt; but him,
 The huge portcullis, and those gates of brass,
 Christ threw to earth. As down the cavern stream'd
 The radiance: "Light," said Adam, "this, that breathed
 First on me. Thou art come, expected Lord!"

Much that follows is closely copied by Frezzi from our Poet.

¹ *Honor the bard—Sublime.*] Onorate l' altissimo poeta. So Chiabrera
Canz. Erioche. 32. Onorando l' altissimo poeta.

² *Of semblance neither sorrowful nor glad.*]

She nas to sober ne to glad.

Chaucer's Dream.

The third is Naso; Lucan is the last.
Because they all that appellation own,
With which the voice singly accosted me,
Honoring they greet me thus, and well they judge."

So I beheld united the bright school
Of him the monarch of sublimest song,¹
That o'er the others like an eagle soars.

When they together short discourse had held,
They turn'd to me, with salutation kind
Beckoning me; at the which my master smiled:
Nor was this all; but greater honor still
They gave me, for they made me of their tribe;
And I was sixth amid so learn'd a band.

Far as the luminous beacon on we pass'd,
Speaking of matters, then befitting well
To speak, now fitter left untold.² At foot
Of a magnificent castle we arrived,
Seven times with lofty walls begirt, and round
Defended by a pleasant stream. O'er this [gates,
As o'er dry land we pass'd. Next, through seven
I with those sages enter'd, and we came
Into a mead with lively verdure fresh.

There dwelt a race, who slow their eyes around
Majestically moved, and in their port

¹ *The monarch of sublimest song.*] Homer. It appears from a passage in the Convito, that there was no Latin translation of Homer in Dante's time. "Sappia ciascuno, &c." p. 20. "Every one should know, that nothing, harmonized by musical enchainment, can be transmuted from one tongue into another without breaking all its sweetness and harmony. And this is the reason why Homer has never been turned from Greek into Latin, as the other writers we have of theirs." This sentence, I fear, may well be regarded as conclusive against the present undertaking. Yet would I willingly bespeak for it at least so much indulgence as Politian claimed for himself, when in the Latin translation, which he afterwards made of Homer, but which has since unfortunately perished, he ventured on certain liberties both of phraseology and metre, for which the nicer critics of his time thought fit to call him to an account: "Ego vero tametsi rudis in primis non adeo tamen obtusi sum pectoris in versibus maxime faciundis, ut spatia ista morasque non sentiam. Vero cum mihi de Græco pæne ad verbum forent antiquissima interpretanda carmina, fateor affectavi equidem ut in verbis obsoletam vetustatem, sic in mensurâ ipsâ et numero gratam quandam ut speravi novitatem." Ep. lib. i. Baptistæ Guarino.

² *Fitter left untold.*] Che'l tacere è bello.
So our Poet, in Canzone 14: La vide in parte che'l tacere è bello.
Ruccellai, Le Api, 789: Ch' a dire è brutto ed a tacerlo è bello.
And Bembo: Vie più bello è il tacerle, che il favellarne.

Bore eminent authority: they spake
Seldom, but all their words were tuneful sweet.

We to one side retired, into a place
Open and bright and lofty, whence each one
Stood manifest to view. Incontinent,
There on the green enamel¹ of the plain
Were shown me the great spirits, by whose sight
I am exalted in my own esteem.

Electra² there I saw accompanied
By many, among whom Hector I knew,
Anchises' pious son, and with hawk's eye
Cæsar all arm'd, and by Camilla there,
Penthesilea. On the other side,
Old king Latinus seated by his child
Lavinia, and that Brutus I beheld
Who Tarquin chased, Lucretia, Cato's wife
Marcia, with Julia³ and Cornelia there;
And sole apart retired, the Soldan fierce.⁴

¹ *Green enamel.*] "Verde smalto." Dante here uses a metaphor that has since become very common in poetry.

O'er the smooth enamel'd green.

Milton, Arcades.

"Enameling, and perhaps pictures in enamel, were common in the middle ages, &c." *Warton, Hist. of Eng. Poetry*, v. i. c. xiii, p. 376. "This art flourished most at Limoges, in France. So early as the year 1197, we have duas tabulas æneas superauratas de labore Limogiæ. Chart. ann. 1197 apud Ughelin. tom. vii. Ital. Sac. p. 1274," *Warton*. Ibid. Additions to v. i. printed in vol. ii. Compare Walpole's *Anecdotes of Painting in England*, vol. i. c. ii.

² *Electra.*] The daughter of Atlas, and mother of Dardanus the founder of Troy. See *Virg. Æn.* i. viii. 134. as referred to by Dante in the treatise "De Monarchiâ," lib. ii. "Electra, scilicet, nata magni nominis regis Atlantis, ut de amobus testimonium reddit poeta noster in octavo, ubi Æneas ad Evandrum cit ait, Dardanus Iliacæ," &c.

³ *Julia.*] The daughter of Julius Cæsar, and wife of Pompey.

⁴ *The Soldan fierce.*] Saladin, or Salaheddin, the rival of Richard Cœur-de-Lion. See D'Herbelot, *Bibl. Orient.* the Life of Saladin, by Bohao'edin Ebn Shedad, published by Albert Schultens, with a Latin translation, and Knolles's *Hist. of the Turks*. p. 57 to 73. "About this time (1193) died the great Sultan Saladin, the greatest terror of the Christians, who, mindful of man's fragility and the vanity of worldly honors, commanded at the time of his death no solemnity to be used at his burial, but only his shirt, in manner of an ensign, made fast upon the point of a lance, to be carried before his dead body as an ensign, a plain priest going before, and crying aloud unto the people in this sort, 'Saladin, Conqueror of the East, of all the greatness and riches he had in his life, carrieth not with him any thing more than his shirt.' A sight worthy so great a king, as wanted nothing to his eternal commendation more than the true knowledge of his salvation in Christ Jesus. He reigned about sixteen years with great honor." He is introduced by Petrarch in the *Triumph of Fame*, c. ii.; and by Boccaccio in the *Decameron*, G. x. N. 9.

Then when a little more I raised my brow,
I spied the master of the sapient throng,¹
Seated amid the philosophic train.
Him all admire, all pay him reverence due.
There Socrates and Plato both I mark'd
Nearest to him in rank, Democritus,
Who sets the world at chance,² Diogenes,
With Heraclitus, and Empedocles,
And Anaxagoras, and Thales sage,
Zeno, and Dioscorides well read
In nature's secret lore. Orpheus I mark'd
And Linus, Tully and moral Seneca,
Euclid and Ptolemy, Hippocrates,
Galenus, Avicen,³ and him who made

¹ *The master of the sapient throng.* | Maestro di color che sanno. Aristotle—Petrarch assigns the first place to Plato. See *Triumph of Fame*, c. iii.

Volsimi da man manca, e vidi Plato
Che 'n quella schiera andò piu presso al segno
A qual aggiunge, a chi dal cielo è dato.
Aristotile poi pien d' alto ingegno.

Pulci, in his *Morgante Maggiore*, c. xviii, says:—

Tu se' il maestro di color che sanno.

The reverence in which the Stagirite was held by our author, cannot be better shown than by a passage in his *Convito*, p. 142:—"Che Aristotile sia degnissimo, &c." ¹ That Aristotle is most worthy of trust and obedience, may be thus proved. Amongst the workmen or artificers of different arts and operations, which are in order to some final art or operation, he, who is the artist or operator in that, ought chiefly to be obeyed and trusted by the rest, as being the one who alone considers the ultimate end of all the other ends. Thus he, who exercises the occupation of a knight, ought to be obeyed by the sword-cutter, the bridle-maker, the armorer, and by all those trades which are in order to the occupation of a knight. And because all human life, to which man, inasmuch as he is man, is ordained, the master or artist, who considers of and teaches us that, ought chiefly to be obeyed and trusted; now this is no other than Aristotle; and he is therefore the most deserving of trust and obedience."

² ————— *Democritus,*
Who sets the world at chance.]

Democritus, who maintained the world to have been formed by the fortuitous concourse of atoms.

³ *Avicen.*] See D'Herbelot, *Bibl. Orient.* article Sina. He died in 1050. Pulci here again imitates our Poet:—

Avicenna quel che il sentimento
Intese di Aristotile e i segreti,
Averrois che fece il gran commento.

Morg. Mag. c. xxv.

Chaucer, in the Prologue to the *Canterbury Tales*, makes the Doctor of Phisike familiar with

That commentary vast, Averroes.¹

Of all to speak at full were vain attempt;
For my wide theme so urges, that oft-times
My words fall short of what bechanced. In two
The six associates part. Another way
My sage guide leads me, from that air serene,
Into a climate ever vex'd with storms:
And to a part I come, where no light shines.

CANTO V.

ARGUMENT.

Coming into the second circle of Hell, Dante at the entrance beholds Minos the Infernal Judge, by whom he is admonished to beware how he enters those regions. Here he witnesses the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by the most furious winds. Amongst these, he meets with Francesca of Rimini, through pity at whose sad tale he falls fainting to the ground.

——— Avicen,

Averrois. —

Sguarda, Avicenna mio con tre corone,
Ch' egli fù Prence, e di scienza pieno,
E util tanto all' umane persone.

Frezzi. Il Quadrir. i. iv. cap. 9

Fuit Avicenna vir summi ingenii, magnus Philosophus, excellens medicus, et summus apud suos Theologus. Sebastian Scheffer, *Introd. in Artem Medicam*, p. 63, as quoted in the *Historical Observations on the Quadriregio*. Ediz. 1725.

——— Him who made
That commentary vast, Averroes.]

Il gran Platone, e l' altro che sta attento
Mirando il cielo, e sta a lui a lato
Averrois, che fece il gran comento.

Frezzi. Il Quadrir. i. iv. cap. 9.

Averroes, called by the Arabians Roschd, translated and commented the works of Aristotle. According to Tiraboschi (*Storia della Lett. Ital. t. y. i. ii. c. ii. sect. 4.*) he was the source of modern philosophical impiety. The critic quotes some passages from Petrarch (*Senil. i. v. ep. iii. et Oper v. ii. p. 1143*) to show how strongly such sentiments prevailed in the time of that poet, by whom they were held in horror and detestation. He adds, that this fanatic admirer of Aristotle translated his writings with that felicity, which might be expected from one who did not know a syllable of Greek, and who was therefore compelled to avail himself of the unfaithful Arabic versions. D'Herbelot, on the other hand, informs us, that "Averroes was the first who translated Aristotle from Greek into Arabic, before the Jews had made their translation; and that we had for a long time no other text of Aristotle, except that of the Latin translation, which was made from this Arabic version of this great philosopher (Averroes), who afterwards added to it a very ample commentary, of which Thomas Aquinas, and the other

FROM the first circle¹ I descended thus
 Down to the second, which, a lesser space
 Embracing, so much more of grief contains,
 Provoking bitter moans. There Minos stands,
 Grinning with ghastly feature:² he, of all
 Who enter, strict examining the crimes,
 Gives sentence, and dismisses them beneath,
 According as he foldeth him around:
 For when before him comes the ill-fated soul,
 It all confesses; and that judge severe
 Of sins, considering what place in hell
 Suits the transgression, with his tail so oft
 Himself encircles, as degrees beneath
 He dooms it to descend. Before him stand
 Always a numerous throng; and in his turn
 Each one to judgment passing, speaks, and hears
 His fate, thence downward to his dwelling hurl'd.

"Oh, thou! who to this residence of woe
 Approachest!" when he saw me coming, cried
 Minos, relinquishing his dread employ.
 "Look how thou enter here; beware in whom
 Thou place thy trust; let not the entrance broad
 Deceive thee to thy harm." To him my guide:
 "Wherefore exclaimest? Hinder not his way
 By destiny appointed; so 'tis will'd,
 Where will and power are one. Ask thou no more.*"

Now 'gin the rueful wailings to be heard.
 Now am I come where many a plaining voice

scholastic writers, availed themselves, before the Greek originals of Aristotle and his commentators were known to us in Europe." According to D'Herbelot, he died in 1198; but Tiraboschi places that event about 1206. "Averroes," says Warton, "as the Asiatic schools decayed by the indolence of the Caliphs, was one of those philosophers who adorned the Moorish schools erected in Africa and Spain. He was a professor in the University of Morocco. He wrote a commentary on all Aristotle's works. He was styled the most peripatetic of all the Arabian writers. He was born at Cordova, of an ancient Arabic family." *Hist. of Eng. Poetry*, vol. i. sect. xvii. p. 441.

¹ *From the first circle.*] Chiabrera's twenty-first sonnet is on a painting, by Cesare Corte, from this Canto. Mr. Fuseli, a much greater name, has lately employed his wonder-working pencil on the same subject.

² *Grinning with ghastly feature.*] Hence Milton:—

——— Death
 Grinn'd horrible a ghastly smile.

P. L. b. ii. 845.

Smites on mine ear. Into a place I came
 Where light was silent all. Bellowing there groan'd
 A noise, as of a sea in tempest torn
 By warring winds. The stormy blast of hell
 With restless fury drives the spirits on,
 Whirl'd round and dash'd amain with sore annoy.
 When they arrive before the ruinous sweep,
 There shrieks are heard, there lamentations, moans,
 And blasphemies 'gainst the good Power in heaven.

I understood, that to this torment sad
 The carnal sinners are condemn'd, in whom
 Reason by lust is sway'd. As in large troops
 And multitudinous, when winter reigns,
 The starlings on their wings are borne abroad;
 So bears the tyrannous gust those evil souls.
 On this side and on that, above, below,
 It drives them: hope of rest to solace them
 Is none, nor e'en of milder pang. As cranes,¹
 Chanting their dolorous notes, traverse the sky,
 Stretch'd out in long array; so I beheld
 Spirits, who came loud wailing, hurried on
 By their dire doom. Then I: "Instructor! who
 Are these, by the black air so scourged?"—"The first
 'Mong those, of whom thou question'st," he replied,
 "O'er many tongues was empress. She in vice
 Of luxury was so shameless, that she made
 Liking² be lawful by promulged decree,
 To clear the blame she had herself incurr'd.
 This is Semiramis, of whom 'tis writ

¹ *As Cranes.*] This simile is imitated by Lorenzo de' Medici, in his *Ambra*, a poem first published by Mr. Roscoe, in the Appendix to his *Life of Lorenzo*:—

Marking the tracts of air, the clamorous cranes
 Wheel their due flight in varied ranks descried;
 And each with outstretch'd neck his rank maintains,
 In marshal'd order through the ethereal void.

Roscoe, v. i. c. v. p. 257, 4to edit.

Compare Homer *Il.* iii. 3. Virgil, *Æn.* i. x. 264. Oppian *Hulieut* lib. i. 620. Ruccellai, *Le Api*, 942. and Dante's *Purgatory*, xxiv. 63.

² *Liking.*]

His lustes were as law in his degree.

Chaucer, Monke's Tale. Nera.

'That she succeeded Ninus her espoused;¹
 And held the land which now the Soldan rules.
 The next in amorous fury slew herself,
 And to Sicheus' ashes broke her faith:
 Then follows Cleopatra, lustful queen."

There mark'd I Helen, for whose sake so long
 The time was fraught with evil; there the great
 Achilles, who with love fought to the end.
 Paris I saw, and Tristan; and beside,
 A thousand more he show'd me, and by name
 Pointed them out, whom love bereaved of life.

When I had heard my sage instructor name
 Those dames and knights of antique days, o'erpower'd
 By pity, well-nigh in amaze my mind
 Was lost; and I began: "Bard! willingly
 I would address those two together coming,
 Which seem so light before the wind." He thus:
 "Note thou, when nearer they to us approach.
 Then by that love which carries them along,
 Entreat; and they will come." Soon as the wind
 Sway'd them toward us, I thus framed my speech:
 "Oh worried spirits! come, and hold discourse
 With us, if by none else restrain'd." As doves
 By fond desire invited, on wide wings
 And firm, to their sweet nest returning home,
 Cleave the air, wafted by their will along;
 Thus issued, from that troop where Dido ranks,

¹ *That she succeeded Ninus her espoused.*]

She succedette a Nino e fu sua sposa.

M. Artaud, in his *Histoire de Dante*, p. 589, mentions a manuscript work called Attacanti's *Quadragesimale de reditu peccatoris ad Deum*, in which the line is thus cited:—

Che sugger dette a Nino e fu sua sposa.

"Who suckled Ninus, and was his wife."

This remarkable reading had been before noticed by Federici. *Intorno ad alcune varianti nel testo della Divina Commedia*. Ed. Milan, 1836. See the *Biblioteca Italiana*. Tom. 82. p. 282. It appears from the treatise *De Monarchiâ* (l. ii.) that Dante derived his knowledge of Assyrian history from his favorite author Orosius, (l. i. c. iv.) who relates that Semiramis both succeeded Ninus through the artifice of personating her son, and that she committed incest with her son; but as the name of her husband Ninus only is there recorded, and as other historians call the son Ninias, it is probable that the common reading is right.

They, through the ill air speeding; with such force
My cry prevail'd, by strong affection urged.

"Oh, gracious creature and benign! who go'st
Visiting, through this element obscure,¹
Us, who the world with bloody stain imbued;
If, for a friend, the King of all, we own'd,
Our prayer to him should for thy peace arise,
Since thou hast pity on our evil plight.
Of whatsoe'er to hear or to discourse
It pleases thee, that will we hear, of that
Freely with thee discourse, while e'er the wind,
As now, is mute. The land,² that gave me birth,
Is situate on the coast, where Po descends
To rest in ocean with his sequent streams.

"Love, that in gentle heart is quickly learnt,³
Entangled him by that fair form, from me
Ta'en in such cruel sort, as grieves me still:
Love, that denial takes from none beloved,⁴

¹ *Element obscure.*] "L'aer perso." Much is said by the commentators concerning the exact sense of the word "perso." It cannot be explained in clearer terms than those used by Dante himself in his *Convito*: "Il perso è un colore misto di purpureo e nero, ma vince il nero." p. 185. "It is a color mixed of purple and black, but the black prevails." The word recurs several times in this poem. Chaucer also uses it, in the Prologue to the *Canterbury Tales*, Doctour of Phisike:—

In sanguin and in perse he clad was alle.

² *The land.*] Ravenna.

³ *Love, that in gentle heart is quickly learnt.*]

Amor, ch'al cor gentil ratto s'apprende.

A line taken by Marino, *Adone*, c. cxli. st. 251.

That the reader of the original may not be misled as to the exact sense of the word "s'apprende," which I have rendered "is learnt," it may be right to apprise him that it signifies "is caught," and that it is a metaphor from a thing taking fire. Thus it is used by Guido Guinicelli, whom indeed our Poet seems here to have had in view:—

Fuoco d'Amore in gentil cor s'apprende,

Come vertute in pietra preziosa.

Sonetti, &c., di diversi Antichi Toscani. Ediz. Giuati, 1527. t. ix. p. 107.

The fire of love in gentle heart is caught,
As virtue in the precious stone.

⁴ *Love, that denial takes from none beloved.*]

Amor, ch' a null' amato amar perdona.

So Boccaccio, in his *Filocolo*, l. 1.

Amore mai non perdonò l'amore a nullo amato.

And Pulci, in the *Morgante Maggiore*, c. iv.

E perchè amor mal volontier perdona,
Che non sia al fin sempre amato chi ama.

Indeed many of the Italian poets have repeated this verse.

Caught me with pleasing him so passing well,
 That, as thou seest, he yet deserts me not.
 Love brought us to one death: Caina¹ waits
 The soul, who spilt our life." Such were their words
 At hearing which, downward I bent my looks,
 And held them there so long that the bard cried:
 "What art thou pondering?" I in answer thus:
 "Alas! by what sweet thoughts, what fond desire
 Must they at length to that ill pass have reach'd!"

Then turning, I to them my speech address'd,
 And thus began: "Francesca!² your sad fate
 Even to tears my grief and pity moves.
 But tell me; in the time of your sweet sighs,
 By what, and how Love granted, that ye knew
 Your yet uncertain wishes?" She replied:
 "No greater grief than to remember days
 Of joy, when misery is at hand."³ That kens

¹ *Caina.*] The place to which murderers are doomed.

² *Francesca.*] Francesca, daughter of Guido da Polenta, lord of Ravenna, was given by her father in marriage to Lanciotto, son of Malatesta, lord of Rimini, a man of extraordinary courage, but deformed in his person. His brother Paolo, who unhappily possessed those graces which the husband of Francesca wanted, engaged her affections; and being taken in adultery, they were both put to death by the enraged Lanciotto. See Notes to Canto xxvii. v. 38 and 43. Troya relates, that they were buried together; and that three centuries after, the bodies were found at Rimini, whither they had been removed from Pesaro, with the silken garments yet fresh. *Veltro Allegorico di Dante*, Ediz. 1826. p. 33. The whole of this passage is alluded to by Petrarch, in his *Triumph of Love*, c. iii. :—

Ecco quei che le carte empion di sogni
 Lancilotto Tristano e gli altri erranti;
 Onde convien che 'l vulgo errante agogni;
 Vedi Ginevra, Isotta e l'altre amanti;
 E la coppia d'Arimino che 'nsieme
 Vanno facendo dolorosi pianti.

Mr. Leigh Hunt has expanded the present episode into a beautiful poem, in his "Story of Rimini."

*No greater grief than to remember days
 Of joy, when misery is at hand.*]

Imitated by Chaucer:—

For of Fortunis sharp adversite
 The worste kind of infortune is this,
 A man to have been in prosperite,
 And it remembir when it passid is.

Troilus and Crescide, b. iii

By Marino:—

Che non ha doglia il misero maggiore
 Che ricordar la gioia entro il dolore.

Adone, c. xiv. st. 100.

Thy learn'd instructor. Yet so eagerly
 If thou art bent to know the primal root,
 From whence our love gat being, I will do
 As one, who weeps and tells his tale. One day,
 For our delight we read of Lancelot,¹
 How him love thrall'd. Alone we were, and no
 Suspicion near us. Oft-times by that reading
 Our eyes were drawn together, and the hue
 Fled from our altered cheek. But at one point²
 Alone we fell. When of that smile we read,
 The wished smile so rapturously kiss'd
 By one so deep in love, then he, who ne'er
 From me shall separate, at once my lips
 All trembling kiss'd. The book and writer both
 Were love's purveyors. In its leaves that day
 We read no more.³ While thus one spirit spake,
 The other wail'd so sorely, that heart-struck
 I, through compassion fainting, seem'd not far
 From death, and like a corse fell to the ground.⁴

And by Fortiguerra:—

———Rimembrare il ben purduto
 Fa più meschino lo presente stato.

Ricciardetto, c. xi. st. 83.

The original, perhaps, was in Boëtius de Consol. Philosoph. "In omni adversitate fortunæ infelicissimum genus est infortunii fuisse felicem et non esse." 1. 2. pr. 4. Boëtius and Cicero de Amicitia, were the two first books that engaged the attention of Dante, as he himself tells us in the Convito, p. 68.

¹ *Lancelot.*] One of the Knights of the Round Table, and the lover of Ginevra, or Guinever, celebrated in romance. The incident alluded to seems to have made a strong impression on the imagination of Dante, who introduces it again, in the Paradise, Canto xvi.

² *At one point.*]

Questo quel punto fù, che sol mi vinse.

Tasso, *Il Torrismondo*, 2. 1 s. 3.

³ ——— *In its leaves that day*

We read no more.] Nothing can exceed the delicacy with which Francesca in these words intimates her guilt.

⁴ *And like a corse fell to the ground.*]

E caddi, come corpo morto cade.

So Pulci:—

E cadde come morto in terra cade.

Morgante Maggiore, c. xxii.

And Ariosto:—

E cada, come corpo morto cade.

Orl. Fur. c. ii. st. 55.

"And when I saw him, I fell at his feet as dead," Revelation i. 17.

CANTO VI.

ARGUMENT.¹

On his recovery, the Poet finds himself in the third circle, where the gluttonous are punished. Their torment is, to lie in the mire, under a continual and heavy storm of hail, snow, and discolored water; Cerberus meanwhile barking over them with his threefold throat, and rending them piecemeal. One of these, who on earth was named Ciaccio, foretells the divisions with which Florence is about to be distracted. Dante proposes a question to his guide, who solves it, and they proceed towards the fourth circle.

My sense reviving,² that erewhile had dropp'd
With pity for the kindred shades, whence grief
O'ercame me wholly, straight around I see
New torments, new tormented souls, which way
Soe'er I move, or turn, or bend my sight.
In the third circle I arrive, of showers
Ceaseless, accursed, heavy and cold, unchanged
For ever, both in kind and in degree.
Large hail, discolor'd water, sleety flaw
Through the dun midnight air stream'd down amain:
Stank all the land whereon that tempest fell.

Cerberus, cruel monster, fierce and strange,
Through his wild threefold throat, barks a dog
Over the multitude immersed beneath.
His eyes glare crimson, black his unctuous beard,
His belly large, and claw'd the hands, with which
He tears the spirits, flays them, and their limbs
Piecemeal disparts. Howling there spread, as curs,
Under the rainy deluge, with one side
The other screening, oft they roll them round,
A wretched, godless crew. When that great worm³

¹ *My sense reviving.*]

Al tornar della mente, che si chiude,
Dinanzi alla pietà de' duo cognati.

Berni has made a sportive application of these lines, in his *Orl. Inn.*
[*b. iii. c. viii. st. 1.*

² *That great worm.*] Juxta—infernum vermis erat infinitæ magnitudinis ligatus maximâ catenâ. Alberici Visio, § 9.
In Canto xxxiv. Lucifer is called—

The abhorred worm, that boreth through the world.

This is imitated by Ariosto, *Orl. Fur. c. xlvi. st. 76.* Shakspeare, Milton, and Cowper, who well understood that the most common words

Descried us, savage Cerberus, he oped
 His jaws, and the fangs show'd us ; not a limb
 Of him but trembled. Then my guide, his palms
 Expanding on the ground, thence fill'd with earth
 Raised them, and cast it in his ravenous maw.
 E'en as a dog, that yelling bays for food
 His keeper, when the morsel comes, lets fall
 His fury, bent alone with eager haste
 To swallow it ; so dropp'd the loathsome cheeks
 Of demon Cerberus, who thundering stuns
 The spirits, that they for deafness wish in vain.

We, o'er the shades thrown prostrate by the brunt
 Of the heavy tempest passing, set our feet
 Upon their emptiness, that substance seem'd.

They all along the earth extended lay,
 Save one, that sudden raised himself to sit,
 Soon as that way he saw us pass. "Oh, thou!"
 He cried, "who through the infernal shades are led,
 Own, if again thou know'st me. Thou wast framed
 Or e'er my frame was broken." I replied:
 "The anguish thou endurest perchance so takes
 Thy form from my remembrance, that it seems
 As if I saw thee never. But inform
 Me who thou art, that in a place so sad
 Art set, and in such torment, that although
 Other be greater, none disgusteth more."
 He thus in answer to my words rejoin'd:
 "Thy city, heap'd with envy to the brim,
 Aye, that the measure overflows its bounds,
 Held me in brighter days. Ye citizens
 Were wont to name me Ciacco.¹ For the sin
 Of gluttony, damned vice, beneath this rain,
 E'en as thou seest, I with fatigue am worn:

are often the most impressive, have used the synonymous term in our language with the best effect ; as Pindar has done in Greek :—

¹ Ἀπὸ Ταῦγέτου μὲν Λάκαιναν

ἐπὶ θηροῖ κύνα τρέχειν πυκινώτατον ἑρπετόν.

Heyne's Pindar. Fragm. Epinic. ii. 2. In Hieron.

¹ *Ciacco.*] So called from his inordinate appetite ; Ciacco, in Italian, signifying a pig. The real name of this glutton has not been transmitted to us. He is introduced in Boccaccio's *Decameron*, Giorn. ix Nov. 8.

Nor I sole spirit in this woe: all these
Have by like crime incurr'd like punishment."

No more he said, and I my speech resumed:
"Ciacco! thy dire affliction grieves me much,
Even to tears. But tell me, if thou know'st,
What shall at length befall the citizens
Of the divided city;¹ whether any
Just one inhabit there: and tell the cause,
Whence jarring Discord hath assail'd it thus."

He then: "After long striving they will come
To blood; and the wild party from the woods²
Will chase the other³ with much injury forth.
Then it behooves that this must fall,⁴ within
Three solar circles;⁵ and the other rise
By borrow'd force of one, who under shore
Now rests.⁶ It shall a long space hold aloof
Its forehead, keeping under heavy weight
The other opprest, indignant at the load,
And grieving sore. The just are two in number,⁷
But they neglected. Avarice, envy, pride,⁸

¹ *The divided city.*] The city of Florence, divided into the Bianchi and Neri factions.

² *The wild party from the woods.*] So called, because it was headed by Veri de' Cerchi, whose family had lately come into the city from Acone, and the woody country of the Val di Nievole.

³ *The other.*] The opposite party of the Neri, at the head of which was Corso Donati.

⁴ *This must fall.*] The Bianchi.

⁵ *Three solar circles.*] Three years.

⁶ *Of one, who under shore*

Now rests.] Charles of Valois, by whose means the Neri were replaced.

⁷ *The just are two in number.*] Who these two were, the commentators are not agreed. Some understand them to be Dante himself and his friend Guido Cavalcanti. But this would argue a presumption which our Poet himself elsewhere contradicts; for, in the Purgatory, he owns his consciousness of not being exempted from one at least of "the three fatal sparks, which had set the hearts of all on fire." See Canto xiii. 126. Others refer the encomium to Barduccio and Giovanni Vespignano, adducing the following passage from Villani in support of their opinion: "In the year 1331 died in Florence two just and good men, of holy life and conversation, and bountiful in almsgiving, although laymen. The one was named Barduccio, and was buried in S. Spirito, in the place of the Frati Romitani: the other, named Giovanni da Vespignano, was buried in S. Pietro Maggiore. And by each, God showed open miracles, in healing the sick and lunatic after divers manners; and for each there was ordained a solemn funeral, and many images of wax set up in discharge of vows that had been made. G. Villani, lib. x. cap. clxxix.

⁸ *Avarice, envy, pride.*]

Invidia, superbia ed avarizia
Vedeà multiplicar tra miei figliuoli.

Fazio degli Uberti, Dittamondo, lib. i. cap. xxix.

Three fatal sparks, have set the hearts of all
 On fire." Here ceased the lamentable sound;
 And I continued thus: "Still would I learn
 More from thee, further parley still entreat.
 Of Farinata and Tegghiaio¹ say,
 They who so well deserved; of Giacopo,²
 Arrigo, Mosca,³ and the rest, who bent
 Their minds on working good. Oh! tell me where
 They bide, and to their knowledge let me come.
 For I am press'd with keen desire to hear
 If heaven's sweet cup, or poisonous drug of hell,
 Be to their lip assign'd." He answered straight
 "There are yet blacker spirits. Various crimes
 Have sunk them deeper in the dark abyss.
 If thou so far descendest, thou mayst see them.
 But to the pleasant world, when thou return'st,
 Of me make mention, I entreat thee, there.
 No more I tell thee, answer thee no more."

This said, his fixed eyes he turn'd askance,
 A little eyed me, then bent down his head,
 And 'midst his blind companions with it fell.

When thus my guide: "No more his bed he leaves
 Ere the last angel-trumpet blow. The Power
 Adverse to these shall then in glory come,
 Each one forthwith to his sad tomb repair,
 Resume⁴ his fleshly vesture and his form,
 And hear the eternal doom re-echoing rend
 The vault." So pass'd we through that mixture full
 Of spirits and rain, with tardy steps; meanwhile
 Touching,⁵ though slightly, on the life to come.

¹ *Of Farinata and Tegghiaio.*] See canto x. and Notes, and Canto xvi. and Notes.

² *Giacopo.*] Giacomo Rusticucci. See Canto xvi. and Notes.

³ *Arrigo, Mosca.*] Of Arrigo, who is said by the commentators to have been of the noble family of the Fianti, no mention afterwards occurs. Mosca degli Uberti, or de' Lamberti, is introduced in Canto xxviii.

⁴ *Resume.*] Imitated by Frezzi:—

Allor ripiglieran la carne e l'ossa;
 Li rei oscuri, e i buon con splendori
 Per la virtù della divina possa.

Il Quadr. lib. iv. cap. xv.

⁵ *Touching.*] Conversing, though in a slight and superfluous manner, on the life to come.

For thus I questiond': "Shall these tortures, sir!
When the great sentence passes, be increased,
Or mitigated, or as now severe?"

He then: "Consult thy knowledge;" that decides,
That, as each thing to more perfection grows, •
It feels more sensibly both good and pain
Though ne'er to true perfection may arrive:
This race accurst, yet nearer then, than now,
They shall approach it." Compassing that path,
Circuitous we journey'd; and discourse,
Much more than I relate, between us pass'd:
Till at the point, whence the steps led below,
Arrived, there Plutus, the great foe, we found.

CANTO VII.

ARGUMENT.

In the present Canto, Dante describes his descent into the fourth circle, at the beginning of which he sees Plutus stationed. Here one like doom awaits the prodigal and the avaricious; which is, to meet in direful conflict, rolling great weights against each other with mutual upbraidings. From hence Virgil takes occasion to show how vain the goods that are committed into the charge of Fortune; and this moves our author to inquire what being that Fortune is, of whom he speaks: which question being resolved, they go down into the fifth circle, where they find the wrathful and gloomy tormented in the Stygian lake. Having made a compass round great part of this lake, they come at last to the base of a lofty tower.

"AH me! Oh Satan! Satan!"² loud exclaim'd
Plutus, in accent hoarse of wild alarm:
And the kind sage, whom no event surprised,

¹ Consult thy knowledge.] We are referred to the following passage in St. Augustin:—"Cum fiet resurrectio carnis, et bonorum gaudia et malorum tormenta majora erunt."—"At the resurrection of the flesh, both the happiness of the good and the torments of the wicked will be increased."

² Ah me! O Satan! Satan!] Pape Satan, Pape Satan, aleppe.
Pape is said by the commentators to be the same as the Latin word *papa*! "strange!" Of *aleppe* they do not give a more satisfactory account. See the Life of Benvenuto Cellini, translated by Dr. Nugent. 4. ii. b. iii. c. vii. p. 113, where he mentions "having heard the words *Paix, paix, Satan! allez, paix!* in the courts of justice at Paris. I recollected what Dante said, when he with his master Virgil entered

To comfort me thus spake: "Let not thy fear
Harm thee, for power in him, be sure, is none
To hinder down this rock thy safe descent."
Then to that swoln lip turning, "Péace!" he cried,
"Curst wolf! thy fury inward on thyself
Prey, and consume thee! Through the dark profound
Not without cause, he passes. So 'tis willed
On high, there where the great Archangel pour'd
Heaven's vengeance on the first adulterer proud"

As sails, full spread and bellying with the wind,
Drop suddenly collapsed, if the mast split;
So to the ground down dropp'd the cruel fiend.

Thus we, descending to the fourth steep ledge,
Gain'd on the dismal shore, that all the woe
Hems in of all the universe. Ah me
Almighty Justice! in what store thou heap'st²
New pains, new troubles, as I here beheld.
Wherefore doth fault of ours brings us to this?

E'en as a billow,³ on Charybdis rising,
Against encounter'd billow dashing breaks;
Such is the dance this wretched race must lead,
Whom more than elsewhere numerous here I found,
From one side and the other, with loud voice,

the gates of hell: for Dante, and Giotto the painter, were together in France, and visited Paris with particular attention, where the court of justice may be considered as hell. Hence it is that Dante, who was likewise perfect master of the French, made use of that expression; and I have often been surprised that it was never understood in that sense."

¹ *The first adulterer proud.*] Satan. The word "fornication," or "adultery," "strupo," is here used for a revolt of the affections from God, according to the sense in which it is often applied in Scripture. But Monti, following Grassi's "Essay on Synonymes," supposes "strupo" to mean "troop;" the word "strup" being still used in the Piemontese dialect for "a flock of sheep," and answering to "troupeau" in French. In that case "superbo strupo" would signify "the troop of rebel angels who sinned through pride."

² *In what store thou heap'st.*] Some understand "chi stipa" to mean either "who can imagine," or "who can describe the torments," &c I have followed Landino, whose words, though very plain, seem to have been mistaken by Lombardi: "Chi stipa, chi accumula, ed insieme raccoglie; quasi dica, tu giustizia aduni tanti supplicii."

³ *E'en as a billow.*]

As when two billows in the Irish sowndes,
Forcibly driven with contrarie tides,
Do meet together, each aback rebounds
With roaring rage, and dashing on all sides,
That filleth all the sea with foam, divides
The doubtful current into divers wayes.

Spenser, F. Q. b. iv. c. 1. st. 42.

Both roll'd on weights, by main force of their breasts,
 Then smote together, and each one forthwith
 Roll'd them back voluble, turning again;
 Exclaiming these, "Why holdest thou so fast?"
 Those answering, "And why castest thou away?"
 So, still repeating their spiteful song,
 They to the opposite point, on either hand
 Traversed the horrid circle; then arrived, [space
 Both turned them round, and through the middle
 Conflicting met again. At sight whereof
 I, stung with grief, thus spake: "Oh say, my guide!
 What race is this. Were these, whose heads are shorn,
 On our left hand, all separate to the church?"

He straight replied: "In their first life, these all
 In mind were so distorted, that they made,
 According to due measure, of their wealth
 No use. This clearly from their words collect,
 Which they howl forth, at each extremity
 Arriving of the circle, where their crime
 Contrary in kind disparts them. To the church
 Were separate those, that with no hairy cowl
 Are crown'd, both Popes and Cardinals,¹ o'er whom
 Avarice dominion absolute maintains."

I then: "'Mid such as these some needs must be,
 Whom I shall recognize, that with the blot
 Of these foul sins were stain'd." He answering thus:
 "Vain thought conceivest thou. That ignoble life,
 Which made them vile before, now makes them dark,
 And to all knowledge indiscernible.
 Forever they shall meet in this rude shock:
 These from the tomb with clenched grasp shall rise,
 Those with close-shaven locks. That ill they gave,
 And ill they kept, hath of the beauteous world
 Deprived, and set them at this strife, which needs

¹ *Popes and Cardinals.*] Aristo having personified Avarice as a strange and hideous monster, says of her :—

Peggio facea nella Romana corte,
 Che v'avea uccisi Cardinali e Papi.

Orl. Fur. c. xxvi. st. 32.

Worse did she in the Court of Rome, for there
 She had slain Popes and Cardinals.

No labor'd phrase of mine to set it off.
 Now mayst thou see, my son! how brief, how vain,
 The goods committed into Fortune's hands,
 For which the human race keep such a coil!
 Not all the gold¹ that is beneath the moon,
 Or ever hath been, of these toil-worn souls
 Might purchase rest for one." I thus rejoin'd:
 "My guide! of thee this also would I learn;
 This Fortune, that thou speak'st of, what it is,
 Whose talons grasp the blessings of the world."

He thus: "Oh beings blind! what ignorance
 Besets you! Now my judgment hear and mark.
 He, whose transcendent wisdom² passes all,
 The heavens creating, gave them ruling powers
 To guide them; so that each part³ shines to each,
 Their light in equal distribution pour'd.
 By similar appointment he ordain'd,
 Over the world's bright images to rule,
 Superintendence of a guiding hand
 And general minister,⁴ which, at due time,
 May change the empty vantages of life
 From race to race, from one to other's blood,
 Beyond prevention of man's wisest care:
 Wherefore one nation rises into sway,
 Another languishes, e'en as her will
 Decrees, from us conceal'd, as in the grass
 The serpent train. Against her naught avails
 Your utmost wisdom. She with foresight plans,
 Judges, and carries on her reign, as theirs
 The other powers divine. Her changes know

¹ *Not all the gold.*]

Tutto l'oro ch' è sotto la luna.
 For all the gode under the colde mone.

Chaucer, Legende of Hypermnestra.

² *He, whose transcendent wisdom.*] Compare Frezzi:—

— Dio è primo prince in ogni parte
 Sempre e di tutto, &c.

Il Quadriv. lib. ii. cap. ii.

³ *Each part.*] Each hemisphere of the heavens shines upon that hemisphere of the earth which is placed under it.

⁴ *General minister.*] Lombardi cites an apposite passage from Augustin, *De Civitate Dei*, lib. v. :—"Nos eas causas, quæ dicuntur fortuitæ (unde etiam fortuna nomen accepit) non dicimus nullas, sed latentes easque tribuimus, vel veri Dei, vel quorumlibet spirituum voluntati."

None intermission: by necessity¹
 She is made swift, so frequent come who claim
 Succession in her favors. This is she,
 So execrated e'en by those whose debt
 To her is rather praise: they wrongfully
 With blame requite her, and with evil word;
 But she is blessed, and for that recks not:
 Amidst the other primal beings glad,
 Rolls on her sphere, and in her bliss exults.
 Now on our way pass we, to heavier woe
 Descending: for each star² is falling now,
 That mounted at our entrance, and forbids
 Too long our tarrying." We the circle cross'd
 To the next steep, arriving at a well,
 That boiling pours itself down to a foss
 Sluiced from its source. Far murkier was the wave,
 Than sablest grain: and we in company
 Of the inky waters, journeying by their side,
 Enter'd, though by a different track,³ beneath.
 Into a lake, the Stygian named, expands
 The dismal stream, when it hath reach'd the foot
 Of the gray wither'd cliffs. Intent I stood
 To gaze, and in the marish sunk descried
 A miry tribe, all naked, and with looks
 Betokening rage. They with their hands alone

¹ *By necessity.*] This sentiment called forth the reprehension of Francesco Stabili, commonly called Cecco d'Ascoli, in his *Acerta*, lib. l. c. l.

In ciò peccasti, Oh, Fiorentin poeta,
 Ponendo che li ben della fortuna
 Necessitati sieno con lor meta.
 Non è fortuna, cui ragion non vinca,
 Or pensa Dante, se prova nessuna
 Si può più fare che questa convinca.

Herein, Oh, bard of Florence, didst thou err,
 Laying it down that fortune's largesses
 Are fated to their goal. Fortune is none,
 That reason cannot conquer. Mark thou, Dante,
 If any argument may gainsay this.

² *Each star.*] So Boccaccio: "Giù ogni stella a cader cominciò, che mai." Dec. G. 3, at the end.

³ *A different track.*] Una via diversa. Some understand this "a strange path;" as the word is used in the preceding Canto; "fiera crudele e diversa," "monster fierce and strange;" and in the *Vita Nuova*, "visi diversi ed orribili a vedere," "visages strange and horrible to see."

Struck not, but with the head, the breast, the feet,
Cutting each other piecemeal with their fangs.

The good instructor spake: "Now seest thou, son,
The souls of those, whom anger overcame.
This too for certain know, that underneath
The water dwells a multitude, whose sighs
Into these bubbles make the surface heave,
As thine eye tells thee wheresoe'er it turn.
Fix'd in the slime, they say: 'Sad once were we,
'In the sweet air made gladsome by the sun,
'Carrying a foul and lazy mist within:
'Now in these murky settlings are we sad.'
Such dolorous strain they gurgle in their throats,
But word distinct can utter none." Our route
Thus compass'd we, a segment widely stretch'd
Between the dry embankment, and the core
Of the loath'd pool, turning meanwhile our eyes
Downward on those who gulp'd its muddy lees;
Nor stopp'd, till to a tower's low base we came.

CANTO VIII.

ARGUMENT.

A signal having been made from the tower, Phlegyas, the ferryman of the lake, speedily crossed it, and conveys Virgil and Dante to the other side. On their passage they meet with Filippo Argenti, whose fury and torment are described. They then arrive at the city of Dis, the entrance whereto is denied, and the portals closed against them by many Demons.

My theme pursuing,¹ I relate, that ere
We reach'd the lofty turret's base, our eyes
Its height ascended, where we mark'd uphung
Two cressets, and another saw from far

¹ *My theme pursuing.*] It is related by some of the early commentators, that the seven preceding Cantos were found at Florence after our Poet's banishment, by some one, who was searching over his papers, which were left in that city: that by this person they were taken to Dino Frescobaldi; and that he, being much delighted with them, forwarded them to the Marchese Morello Malaspina, at whose entreaty the poem was resumed. This account, though very circumstantially

Return the signal, so remote that scarce
The eye could catch its beam. I, turning round
To the deep source of knowledge, thus inquired:
"Say what this means; and what that other light
In answer set: what agency doth this?"

"There on the filthy waters," he replied,
"E'en now what next awaits us mayst thou see,
If the marsh-gender'd fog conceal it not."

Never was arrow from the cord dismiss'd,
That ran its way so nimbly through the air,
As a small bark, that through the waves I spied
Toward us coming, under the sole sway
Of one that ferried it, who cried aloud:
"Art thou arrived, fell spirit?"—"Phlegyas, Phlegyas,"
This time thou criest in vain," my lord replied;
"No longer shalt thou have us, but while o'er
The slimy pool we pass." As one who hears
Of some great wrong he hath sustain'd, whereat
Inly he pines: so Phlegyas inly pined
In his fierce ire. My guide, descending, stepp'd
Into the skiff, and bade me enter next,
Close at his side; nor, till my entrance, seem'd
The vessel freighted. Soon as both embark'd,
Cutting the waves, goes on the ancient prow,
More deeply than with others it is wont.

While we our course² o'er the dead channel held,
One drench'd in mire before me came, and said:
"Who art thou, that thus comest ere thine hour?"

related, is rendered improbable by the prophecy of Ciaccio in the sixth Canto, which must have been written after the events to which it alludes. The manner in which the present Canto opens, furnishes no proof of the truth of the report; for, as Maffei remarks in his Osservazioni Letterarie, tom. ii. p. 249, referred to by Lombardi, it might as well be affirmed that Ariosto was interrupted in his Orlando Furioso, because he begins c. xvi.,—

Dico la bella storia ripigliando.

And c. xxii.,

Ma tornando al lavor, che vario ordisco.

¹ *Phlegyas.*] Phlegyas, who was so incensed against Apollo, for having violated his daughter Coronis, that he set fire to the temple of that deity, by whose vengeance he was cast into Tartarus. See Virg. *Æn.* i. vi. 618.

² *While we our course.]*

Solcando noi per quella morta gora.

Fressi, Il Quadrir. lib. ii. cap. 7.

I answer'd: "Though I come, I tarry not:
 But who art thou, that art become so foul?" [plied
 "One, as thou seest, who mourn:" he straight re-
 To which I thus: "In mourning and in woe,
 Curst spirit! tarry thou. I know thee well,
 E'en thus in filth disguised." Then stretch'd he forth
 Hands to the bark; whereof my teacher sage
 Aware, thrusting him back: "Away! down there
 To the other dogs!" then, with his arms my neck
 Encircling, kiss'd my cheek, and spake: "Oh, soul,
 Justly disdainful! blest was she in whom
 Thou wast conceived.¹ He in the world was one
 For arrogance noted: to his memory
 No virtue lends its lustre; even so
 Here is his shadow furious. There above,
 How many now hold themselves mighty kings,
 Who here like swine shall wallow in the mire,
 Leaving behind them horrible dispraise."

I then: "Master! him fain would I behold
 Whelm'd in these dregs, before we quit the lake."

He thus: "Or ever to thy view the shore
 Be offer'd, satisfied shall be that wish,
 Which well deserves completion." Scarce his words
 Were ended, when I saw the miry tribes
 Set on him with such violence, that yet
 For that render I thanks to God, and praise.
 "To Filippo Argenti!"² cried they all:
 And on himself the moody Florentine
 Turn'd his avenging fangs. Him here we left,
 Nor speak I of him more. But on mine ear
 Sudden a sound of lamentation smote,
 Whereat mine eye unbarr'd I sent abroad.

And thus the good instructor: "Now, my son,

¹ ——— *In whom*

Thou wast conceived.] "Che 'n te s'incinse." Several of the commentators have stumbled at this word, which is the same as "enceinte" in French, and "inciens" in Latin. For many instances in which it is thus used, see the notes on Boccaccio's Decameron, p. 101. in the Giunti edition, 1573.

² *Filippo Argenti.*] Boccaccio tells us, "he was a man remarkable for the large proportions and extraordinary vigor of his bodily frame. and the extreme waywardness and irascibility of his temper." Decam. G. ix, N. 8.

Draws near the city, that of Dis is named,¹
With its grave denizens, a mighty throng."

I thus: "The minarets already, sir!
There, certes, in the valley I descry,
Gleaming, vermilion, as if they from fire
Had issued." He replied: "Eternal fire,
That inward burns, shows them with ruddy flame
Illumed; as in this nether hell thou seest."

We came within the fosses deep, that moat
This region comfortless. The walls appear'd
As they were framed of iron. We had made
Wide circuit, ere a place we reach'd, where loud
The mariner cried vehement: "Go forth:
The entrance is here." Upon the gates I spied
More than a thousand, who of old from heaven
Were shower'd.² With ireful gestures, "Who is this,"
They cried, "that, without death first felt, goes
The regions of the dead?" My sapient guide [through
Made sign that he for secret parley wish'd;
Whereat their angry scorn abating, thus
They spake: "Come thou alone; and let him go,
Who hath so hardily enter'd this realm.
Alone return he by his witless way;
If well he know it, let him prove. For thee,
Here shalt thou tarry, who through clime so dark
Hast been his escort." Now bethink thee, reader!
What cheer was mine at sound of those curst words.
I did believe I never should return.

"Oh, my loved guide! who more than seven times³

¹ *The city, that of Dis is named.*] So Ariosto, *Orl. Fur.* c. xl. st. 32:—
Fatto era un stagno più sicuro e brutto.
Di quel che cinge la città di Dite.

² ——— *From heaven*
Were shower'd.] Da ciel piovuti.

Thus Frezzi: —

Li maladetti piovuti da cielo.

Il Quadr. lib. iv. cap. 4.

And Pulci, in the passage cited in the note to C. xxi. 117.

³ *Seven times.*] The commentators, says Venturi, perplex themselves with the inquiry what seven perils these were from which Dante had been delivered by Virgil. Reckoning the beasts in the first Canto as one of them, and adding Charon, Minos, Cerberus, Plutus, Phlegyas, and Filippo Argenti, as so many others, we shall have the number; and if 'his be not satisfactory, we may suppose a determinate to have been put for an indeterminate number.

Security hast render'd me, and drawn
 From peril deep, whereto I stood exposed,
 Desert me not," I cried, "in this extreme.
 And, if our onward going be denied,
 Together trace we back our steps with speed."

My liege, who thither had conducted me,
 Replied; "Fear not: for of our passage none
 Hath power to disappoint us, by such high
 Authority permitted. But do thou
 Expect me here; meanwhile, thy wearied spirit
 Comfort, and feel with kindly hope, assured
 I will not leave thee in this lower world."

This said, departs the sire benevolent,
 And quits me. Hesitating I remain
 At war, 'twixt will and will not,¹ in my thoughts.

I could not hear what terms he offer'd them,
 But they conferr'd not long, for all at once
 Pellmell² rush'd back within. Closed were the gates,
 By those our adversaries, on the breast
 Of my liege lord: excluded, he return'd
 To me with tardy steps. Upon the ground
 His eyes were bent, and from his brow erased
 All confidence, while thus in sighs he spake:
 "Who hath denied me these abodes of woe?"
 Then thus to me: "That I am anger'd, think
 No ground of terror: in this trial I
 Shall vanquish, use what arts they may within
 For hindrance. 'This their insolence, not new,³
 Erewhile at gate less secret they display'd,

¹ *At war, 'twixt will and will not.*] Che sì, e nò nel capo mi tenzona.
 Thus our Poet in his eighth Canzone:—

Ch' il sì, e' l nò tututto in vostra mano
 Ha posto amore.

And Boccaccio, Ninf. Fiesol. st. 233:—Il sì e il nò nel capo gli contende.
 The words I have adopted as a translation, are Shakspeare's, Measure
 for Measure, a. ii. s. 1.

² *Pellmell.*] A pruova. "Certatim." "A l'envi." I had before
 translated "To trial;" and have to thank Mr. Carlyle for detecting the
 error.

³ *This their insolence, not new.*] Virgil assures our Poet, that these
 evil spirits had formerly shown the same insolence when our Saviour
 descended into hell. They attempted to prevent him from entering at
 the gate, over which Dante had read the fatal inscription. "That gate
 which," says the Roman poet, "an angel had just passed, by whose aid
 we shall overcome this opposition, and gain admittance into the city."

Which still is without bolt; upon its arch
Thou saw'st the deadly scroll: and even now,
On this side of its entrance, down the steep,
Passing the circles, unescorted, comes
One whose strong might can open us this land."

CANTO IX.

ARGUMENT.

After some hindrances, and having seen the hellish furies and other monsters, the Poet, by the help of an angel, enters the city of Dis, wherein he discovers that the heretics are punished in tombs burning with intense fire: and he, together with Virgil, passes onwards between the sepulchres and the walls of the city.

THE hue,¹ which coward dread on my pale cheeks
Imprinted when I saw my guide turn back,
Chased that from his which newly they had worn,
And inwardly restrain'd it. He, as one
Who listens, stood attentive: for his eye
Not far could lead him through the sable air,
And the thick-gathering cloud. "It yet behooves
We win this fight;" thus he began: "if not,
Such aid to us is offer'd.—Oh! how long
Me seems it, ere the promised help arrive."

I noted, how the sequel of his words
Cloaked their beginning; for the last he spake
Agreed not with the first. But not the less
My fear was at his saying; sith I drew
To import worse, perchance, than that he held,
His mutilated speech. "Doth ever any
Into this rueful concave's extreme depth
Descend, out of the first degree, whose pain
Is deprivation merely of sweet hope?"

Thus I inquiring. "Rarely," he replied,

¹ *The hue.*] Virgil, perceiving that Dante was pale with fear restrained those outward tokens of displeasure which his own countenance had betrayed.

"It chances, that among us any makes
 This journey, which I wend. Erewhile, 'tis true,
 Once came I here beneath, conjured by feli
 Erictho,¹ sorceress, who compell'd the shades
 Back to their bodies. No long space my flesh
 Was naked of me,² when within these walls
 She made me enter, to draw forth a spirit
 From out of Judas' circle. Lowest place
 Is that of all, obscurest and removed
 Furthest from heaven's all-circling orb. The road
 Full well I know: thou therefore rest secure.
 That lake, the noisome stench exhaling, round
 The city of grief encompasses, which now
 We may not enter without rage." Yet more
 He added: but I hold it not in mind,
 For that mine eye toward the lofty tower
 Had drawn me wholly, to its burning top;
 Where, in an instant, I beheld uprisen
 At once three hellish furies stain'd with blood:
 In limb and motion feminine they seem'd;
 Around them greenest hydras twisting roll'd
 Their volumes; adders and cerastes³ crept
 Instead of hair, and their fierce temples bound.

¹ *Erichtho*.] Erichtho, a Thessalian sorceress, according to Lucan, *Pharsal.* i. vi. was employed by Sextus, son of Pompey the Great, to conjure up a spirit, who should inform him of the issue of the civil wars between his father and Cæsar.

² ——— *No long space my flesh
 Was naked of me.*]

Quæ corpus complexa animæ tam fortis inane.

Ovid Met. i. xiii. fab. 2.

Dante appears to have fallen into an anachronism. Virgil's death did not happen till long after this period. But Lombardi shows, in opposition to the other commentators, that the anachronism is only apparent. Erichtho might well have survived the battle of Pharsalia long enough to be employed in her magical practices at the time of Virgil's decease.

³ *Adders and cerastes.*]

Vipereum cœnæm vittis innexa cruentis.

Virg. Æn. i. vi. 281.

— spinâque vagi torquente cerastæ

et torrida dipsas

Et gravis in geminum vergens caput amphisbæna.

Lucan. Pharsal. i. ix. 729.

So Milton:—

Scorpion and asp, and amphisbæna dire,
 Cerastes horn'd, hydrus and elops drear,
 And dipsas.——

P. L. b. x. 524.

He, knowing well the miserable hags
 Who tend the queen of endless woe, thus spake:
 "Mark thou each dire Erynnis. To the left,
 This is Megæra; on the right hand, she
 Who wails, Alecto; and Tisiphone
 I' th' midst." This said, in silence he remain'd.
 Their breast they each one clawing tore; themselves
 Smote with their palms, and such thrill clamor raised,
 That to the bard I clung, suspicion-bound.
 "Hasten Medusa: so to adamant
 Him shall we change:" all looking down exclaim'd:
 "E'en when by Theseus' might assail'd, we took
 No ill revenge." "Turn thyself round, and keep
 Thy countenance hid; for if the Gorgon dire
 Be shown, and thou shouldst view it, thy return
 Upwards should be forever lost." This said,
 Himself, my gentle master, turn'd me round;
 Nor trusted he my hands, but with his own
 He also hid me. Ye of intellect
 Sound and entire, mark well the lore¹ conceal'd
 Under close texture of the mystic strain.

And now there came over the perturbed waves
 Loud-crashing, terrible, a sound that made
 Either shore tremble, as if of a wind²
 Impetuous, from conflicting vapors sprung,
 That 'gainst some forest driving all his might,
 Plucks off the branches, beats them down, and hurls
 Afar;³ then, onward passing, proudly sweeps
 His whirlwind rage, while beasts and shepherds fly.

¹ *The lore.*] The Poet probably intends to call the reader's attention to the allegorical and mystic sense of the present Canto, and not, as Venturi supposes, to that of the whole work. Landino supposes this hidden meaning to be, that in the case of those vices which proceed from incontinence and intemperance, reason, which is figured under the person of Virgil, with the ordinary grace of God, may be sufficient safeguard; but that in the instance of more heinous crimes, such as those we shall hereafter see punished, a special grace, represented by the angel, is requisite for our defence.

² *A wind.*] Imitated by Berni:—

Com' un gruppo di vento in la marina
 L' onde, e le navi sottosopra caccia,
 Ed in terra con furia repentina
 Gli arbori abbatte, sveglie, sfronda e straccia.
 Smarriti fuggon i lavoratori
 E per le selve le fiere e' pastori.

Orl. Inn. lib. i. c. ii. st. 6.

³ *Afar.*] "Porta i fiori," "carries away the blossoms," is the com

Mine eyes he loosed, and spake; "And now direct
Thy visual nerve along that ancient foam,
There, thickest where the smoke ascends." As first
Before their foe the serpent, through the wave
Ply swiftly all, till at the ground each one
Lies on a heap; more than a thousand spirits
Destroy'd, so saw I fleeing before one
Who pass'd with unwet feet the Stygian sound.
He, from his face removing the gross air,
Oft his left hand forth stretch'd, and seem'd alone
By that annoyance wearied. I perceived
That he was sent from heaven; and to my guide
Turn'd me who signal made, that I should stand
Quiet, and bend to him. Ah me! how full
Of noble anger seem'd he. To the gate
He came, and with his wand' touch'd it, whereat
Open without impediment it flew.

"Outcasts of heaven! Oh abject race, and scorn'd!
Began he, on the horrid grunsel standing,
"Whence doth this wild excess of insolence
 Lodge in you? wherefore kick you 'gainst that will,
I never ate of its end, and which so oft
Ne'er frustrate, ^{of hair,} and enforcement of your pangs?
Hath laid on you enmity, but the horn?
What profits, at the fates to reverence
Your Cerberus,² if ye remember he eat and maw."
Bears still, peel'd of their hair, his thro' way,

This said, he turn'd back o'er the filthy way,
And syllable to us spake none; but wore
The semblance of a man by other care
Beset, and keenly prest, than thought of him

mon reading. "Porta fuori," which is the right reading, adopted by Lombardi in his edition from the Nidobeatina, for which he claims exclusively, I had also seen in Landino's edition of 1484, and adopted from thence, long before it was my chance to meet with Lombardi.

¹ With his wand.]

She with her rod did softly smite the raile,
Which straight flew ope.

Spenser, F. Q. b. iv. c. iii. st. 46.

² Your Cerberus.] Cerberus is feigned to have been dragged by Hercules, bound with a threefold chain, of which, says the angel, he still bears the marks. Lombardi blames the other interpreters for having supposed that the angel attributes this exploit to Hercules, a fabulous hero, rather than to our Saviour. It would seem as if the good father

Who in his presence stands. Then we our steps
Toward that territory moved, secure
After the hallow'd words. We, unopposed,
There enter'd; and, my mind eager to learn
What state a fortress like to that might hold,
I, soon as enter'd, throw mine eye around,
And see, on every part, wide-stretching space,
Replete with bitter pain and torment ill.

As where Rhone stagnates on the plains of Arles,
Or as at Pola,² near Quarnaro's gulf,
That closes Italy and laves her bounds,
The place is all thick spread with sepulchres;
So was it here, save what in horror here
Excell'd: for 'midst the graves were scatter'd flames,
Wherewith intensely all throughout they burn'd,³
That iron for no craft there hotter needs.

Their lids all hung suspended; and beneath,
From them forth issued lamentable moans,
Such as the sad and tortured well might raise.

I thus: "Master, say who are these, interr'd
Within these vaults, of whom distinct we hear
The dolorous sighs?" He answer thus return'd.
"The arch-heretics are here, accompanied
By every sect their followers; and much more,
Than thou believest, the tombs are freighted: like
With like is buried; and the monuments
Are different in degrees of heat." This said,
He to the right hand turning, on we pass'd
Betwixt the afflicted and the ramparts high.

¹ *The plains of Arles.*] In Provence. See Ariosto, *Orl. Fur.* c. xxxix.
v. 72:—

Fu da ogni parte in quest' ultima guerra
(Benche la cosa non fu ugual divisa,
Ch' assai più andar dei Saracin sotterra
Per man di Bradamante e di Marfisa)
Se ne vede ancor segno in quella terra,
Che presso ad Arli, ove il Rodana stagna,
Piena di sepolture è la campagna.

These sepulchres are mentioned in the Life of Charlemagne, which goes under the name of Archbishop Turpin, cap. 28. and 30. and by Fazio degli Uberti, *Dittamondo*. L. iv. cap. xxi.

² *At Pola.*] A city of Istria, situated near the gulf of Quarnaro, in the Adriatic Sea.

³ *They burn'd.*] Mr. Darley observes, that in the Incantation of Hervor (v. Northern Antiquities vol. ii.) the spirit of Angantyr lies in a tomb "all on fire."

CANTO X.

ARGUMENT.

Dante, having obtained permission from his guide, holds discourse with Farinata degli Uberti and Cavalcante Cavalcanti, who lie in their fiery tombs that are yet open, and not to be closed up till after the last judgment. Farinata predicts the Poet's exile from Florence; and shows him that the condemned have knowledge of future things, but are ignorant of what is at present passing, unless it be revealed by some new comer from earth.

Now by a secret pathway we proceed,
Between the walls, that hem the region round,
And the tormented souls: my master first,
I close behind his steps. "Virtue supreme!"
I thus began: "who through these ample orbs
In circuit lead'st me, even as thou wilt;
Speak thou, and satisfy my wish. May those,
Who lie within these sepulchres, be seen?
Already all the lids are raised, and none
O'er them keeps watch." He thus in answer spake:
"They shall be closed all, what-time they here
From Josaphat¹ return'd shall come, and bring
Their bodies, which above they now have left.
The cemetery on this part obtain,
With Epicurus, all his followers,
Who with the body make the spirit die.
Here therefore satisfaction shall be soon,
Both to the question ask'd, and to the wish²
Which thou conceal'st in silence." I replied:
"I keep not, guide beloved! from thee my heart
Secreted, but to shun vain length of words;
A lesson erewhile taught me by thyself."
"Oh, Tuscan! thou, who through the city of fire

¹ *Josaphat.*] It seems to have been a common opinion among the Jews, as well as among many Christians, that the general judgment will be held in the valley of Josaphat, or Jehoshaphat: "I will also gather all nations, and will bring them down into the valley of Jehoshaphat and will plead with them there for my people, and for my heritage Israel, whom they have scattered among the nations, and parted my land." Joel, iii. 2.

² *The wish.*] The wish, that Dante had not expressed, was to see and converse with the followers of Epicurus; among whom, we shall see, were Farinata degli Uberti and Cavalcante Cavalcanti.

Alive art passing, so discreet of speech:
 Here, please thee, stay awhile. Thy utterance
 Declares the place of thy nativity
 To be that noble land, with which perchance
 I too severely dealt." Sudden that sound
 Forth issued from a vault, whereat, in fear,
 I somewhat closer to my leader's side [Turn:
 Approaching, he thus spake: "What dost thou?
 Lo! Farinata¹ there, who hath himself
 Uplifted: from his girdle upwards, all
 Exposed, behold him." On his face was mine
 Already fix'd: his breast and forehead there
 Erecting, seem'd as in high scorn he held
 E'en hell. Between the sepulchres, to him
 My guide thrust me, with fearless hands and prompt;
 This warning added: "See thy words be clear."

He, soon as there I stood at the tomb's foot,
 Eyed me a space; then in disdainful mood
 Address'd me: "Say what ancestors were thine."

I, willing to obey him, straight reveal'd
 The whole, nor kept back aught: whence he, his brow
 Somewhat uplifting, cried: "Fiercely were they
 Adverse to me, my party, and the blood
 From whence I sprang: twice,² therefore, I abroad
 Scatter'd them." "Though driven out, yet they each
 From all parts," answer'd I, "return'd; an art [time
 Which yours have shown they are not skill'd to learn."

Then, peering forth from the unclosed jaw,
 Rose from his side a shade,³ high as the chin,
 Leaning, methought, upon its knees upraised.
 It look'd around, as eager to explore

¹ *Farinata.*] Farinata degli Uberti, a noble Florentine, was the leader of the Ghibelline faction, when they obtained a signal victory over the Guelphs at Montaperto, near the river Arbia. Macchiavelli calls him "a man of exalted soul, and great military talents." Hist. of Flor. b. ii. His grandson, Bonifacio, or, as he is commonly called, Fazio degli Uberti, wrote a poem, entitled the Dittamondo, in imitation of Dante. I shall have frequent occasion to refer to it throughout these notes. At the conclusion of cap. 27, l. ii. he makes mention of his ancestor Farinata. See note ⁴ to Life of Dante, p. xxvi.

² *Twice.*] The first time in 1248, when they were driven out by Frederick the Second. See G. Villani, lib. vi. c. xxxiv.; and the second time in 1260. See note to v. 83.

³ *A shade.*] The spirit of Cavalcante Cavalcanti, a noble Florentine, of the Guelph party.

If there were other with me; but perceiving
 'That fond imagination quench'd, with tears
 'Thus spake: "If thou through this blind prison go'st,
 Led by thy lofty genius and profound,
 Where is my son?"¹ and wherefore not with thee?"

I straight replied: "Not of myself I come;
 By him, who there expects me, through this clime
 Conducted, whom perchance Guido thy son
 Had in contempt."² Already had his words
 And mode of punishment read me his name,
 Whence I so fully answer'd. He at once

¹ *My son.*] Guido, the son of Cavalcante Cavalcanti; "he whom I call the first of my friends," says Dante in his *Vita Nuova*, where the commencement of their friendship is related. From the character given of him by contemporary writers, his temper was well formed to assimilate with that of our Poet. "He was," according to G. Villani, lib. viii. c. xli. "of a philosophical and elegant mind, if he had not been too delicate and fastidious." And Dino Compagni terms him "a young and noble knight, brave and courteous, but of a lofty, scornful spirit, much addicted to solitude and study." Muratori, *Rer. Ital. Script.* t. 9. lit. 1. p. 481. He died, either in exile at Serrazana, or soon after his return to Florence, December, 1300, during the spring of which year the action of this poem is supposed to be passing.

² ——— *Guido thy son*

Had in contempt.] Guido Cavalcanti, being more given to philosophy than poetry, was perhaps no great admirer of Virgil. Some poetical compositions by Guido are, however, still extant; and his reputation for skill in the art was such as to eclipse that of his predecessor and namesake Guido Guinicelli; as we shall see in the *Purgatory*, Canto xi. in the notes to which the reader will find specimens of the poems that have been left by each of these writers. His "*Canzone sopra il Terreno Amore*" was thought worthy of being illustrated by numerous and ample commentaries. Crescimbeni, *Ist. della Volg. Poes.* lib. v. Our author addressed him in a playful sonnet, of which the following spirited translation is found in the notes to Hayley's *Essay on Epic Poetry*. Ep. iii. :—

Henry! I wish that you, and Charles, and I,
 By some sweet spell within a bark were placed,
 A gallant bark with magic virtue graced,
 Swift at our will with every wind to fly;
 So that no changes of the shifting sky,
 No stormy terrors of the watery waste,
 Might bar our course, but heighten still our taste
 Of sprightly joy, and of our social tie:
 Then that my Lucy, Lucy fair and free,
 With those soft nymphs, on whom your souls are bent,
 The kind magician might to us convey,
 To talk of love throughout the live-long day;
 And that each fair might be as well content,
 As I in truth believe our hearts would be.

The two friends, here called Henry and Charles, are, in the original, Guido and Lapo, concerning the latter of whom see the *Life of Dante* prefixed: and Lucy is Monna Bice. A more literal version of the sonnet may be found in the "*Canzoniere of Dante*, translated by Charles Lyell, Esq." 8vo. Lond. 1835. p. 407.

Exclaim'd, up starting, "How! said'st thou, he *had?*
No longer lives he? Strikes not on his eye
The blessed daylight?" Then, of some delay
I made ere my reply, aware, down fell
Supine, nor after forth appear'd he more.

Meanwhile the other, great of soul, near whom
I yet was station'd, changed not countenance stern,
Nor moved the neck, nor bent his ribbed side.
"And if," continuing the first discourse,
"They in this art," he cried, "small skill have shown;
That doth torment me more e'en than his bed.
But not yet fifty times² shall be relumed
Her aspect, who reigns her queen of this realm,³
Ere thou shalt know the full weight of that art.
So to the pleasant world mayst thou return,⁴
As thou shalt tell me why, in all their laws,
Against my kin this people is so fell."

"The slaughter⁵ and great havoc," I replied,

¹ *Said'st thou, he had?*] In Æschylus, the shade of Darius is represented as inquiring with similar anxiety after the fate of his son Xerxes.

Atossa. Μονάδα δὲ Ξέρξην ἐρημόν φασιν οὐ πολλῶν μετα—

Darius. Πῶς δὲ δὴ καὶ ποῖ τελευτᾷ; ἔστι τις σωτηρία;

ΠΕΡΣΑΙ. 741 *Blomfield's Edit.*

Atossa. Xerxes astonish'd, desolate, alone—

Ghost of Dar. How will this end? Nay, pause not. Is he safe?

The Persians. *Potter's Translation.*

² *Not yet fifty times.*] "Not fifty months shall be passed before thou shalt learn, by woeful experience, the difficulty of returning from banishment to thy native city."

³ *Queen of this realm.*] The moon, one of whose titles in heathen mythology, was Proserpine, queen of the shades below.

⁴ *So to the pleasant world mayst thou return.*]

E se tu mai nel dolce mondo reggi.

Lombardi would construe this: "And if thou ever remain in the pleasant world." His chief reason for thus departing from the common interpretation, are, first that "se" in the sense of "so" cannot be followed by "mai," any more than in Latin "sic" can be followed by "unquam;" and next, that "reggi" is too unlike "riedi" to be put for it. A more intimate acquaintance with the early Florentine writers would have taught him that "mai" is used in other senses than those which "unquam" appears to have had, particularly in that of "pur," "yet;" as may be seen in the notes to the Decameron, p. 43. Ed. Giunti. 1573; and that the old writers both of prose and verse changed "riedo" into "reggio," as of "fiedo" they made "feggio." Inf. c. xv. v. 39. and c. xvii. v. 75. See page 98 of the same notes of the Decameron, where a poet before Dante's time is said to have translated "Redeunt flores,"

⁵ *Reggiono i fiori.*]
⁶ *The slaughter.*] "By means of Farinata degli Uberti, the Guelphs were conquered by the army of king Manfredi, near the river Arbia,

"That color'd Arbia's flood with crimson stain—
To these impute, that in our hallow'd dome
Such orisons' ascend." Sighing he shook
The head, then thus resumed: "In that affray
I stood not singly, nor, without just cause,
Assuredly, should with the rest have stirr'd;
But singly there I stood,² when, by consent
Of all, Florence had to the ground been razed,
The one who openly forbade the deed."

"So may thy lineage³ find at last repose,"
I thus adjured him, "as thou solve this knot,
Which now involves my mind. If right I hear,
Ye seem to view beforehand that which time
Leads with him, of the present uninform'd."

"We view,⁴ as one who hath an evil sight,"

with so great a slaughter, that those who escaped from that defeat took refuge, not in Florence, which city they considered as lost to them, but in Lucca." Macchiavelli, *Hist. of Flor.* b. ii. and G. Villani, lib. vi. c. lxxx. and lxxxi.

¹ *Such orisons.*] This appears to allude to certain prayers which were offered up in the churches of Florence, for deliverance from the hostile attempts of the Uberti: or, it may be, that the public councils being held in churches, the speeches delivered in them against the Uberti are termed "orisons," or prayers.

² *Singly there I stood.*] Guido Novello assembled a council of the Ghibellini at Empoli; where it was agreed by all, that, in order to maintain the ascendancy of the Ghibelline party in Tuscany, it was necessary to destroy Florence, which could serve only (the people of that city being Gue'fi) to enable the party attached to the church to recover its strength. This cruel sentence, passed upon so noble a city, met with no opposition, from any of the citizens or friends, except Farinata degli Uberti, who openly and without reserve forbade the measure; affirming, that he had endured so many hardships, and encountered so many dangers, with no other view than that of being able to pass his days in his own country. Macchiavelli, *Hist. of Flor.* b. ii.

³ *So may thy lineage.*] *Deh se riposi mai vostra semenza.*

Here Lombardi is again mistaken, as at v. 80, above. Let me take this occasion to apprise the reader of Italian poetry, that one not well versed in it is very apt to misapprehend the word "se," as I think Cowper has done in translating Milton's Italian verses. A good instance of the different meanings in which it is used, is afforded in the following lines by Bernardo Capello:—

E tu, che dolcemente i fiori e 'l'erba
Con lieve corso mormorando bagni,
Tranquillo fiume di vaghezza pieno;
Se'l cielo al mar sì chiaro t'accompagni;
Se punto di pietade in te si serba:
Le mie lagrime accogli entro al tuo seno.

Here the first "se" signifies "so," and the second "if."

⁴ *We view.*] "The departed spirits know things past and to come; yet are ignorant of things present. Agamemnon foretells what should happen unto Ulysses, yet ignorantly inquires what is become of his own son," *Brown on Urne Burial.* Ch. iv.

He answer'd, "plainly, objects far remote;
So much of his large splendor yet imparts
The Almighty Ruler: but when they approach,
Or actually exist, our intellect
Then wholly fails; nor of your human state,
Except what others bring us, know we aught.
Hence therefore mayst thou understand, that all
Our knowledge in that instant shall expire,
When on futurity the portals close."

Then conscious of my fault,¹ and by remorse
Smitten, I added thus: "Now shalt thou say
To him there fallen, that his offspring still
Is to the living joined; and bid him know,
That if from answer, silent, I abstain'd,
'Twas that my thought was occupied, intent
Upon that error, which thy help hath solved."

But now my master summoning me back
I heard, and with more eager haste besought
The spirit to inform me, who with him
Partook his lot. He answer thus return'd:
"More than a thousand with me here are laid.
Within is Frederick,² second of that name,
And the Lord Cardinal;³ and of the rest
I speak not." He, this said, from sight withdrew.
But I my steps toward the ancient bark
Reverting, ruminated on the words
Betokening me such ill. Onward he moved,

¹ *My fault.*] Dante felt remorse for not having returned an immediate answer to the inquiry of Cavalcante, from which delay he was led to believe that his son Guido was no longer living.

² *Frederick.*] The Emperor Frederick the Second, who died in 1250. See notes to Canto xiii.

³ *The Lord Cardinal.*] Ottaviano Ubaldini, a Florentine, made cardinal in 1245, and deceased about 1273. On account of his great influence, he was generally known by the appellation of "the Cardinal." It is reported of him, that he declared, if there were any such thing as a human soul, he had lost his for the Ghibellini. "I know not," says Tiraboschi, "whether it is on sufficient grounds that Crescimbeni numbers among the poets of this age the Cardinal Ottaviano, or Ottaviano degli Ubaldini, a Florentine, archdeacon and procurator of the church of Bologna, afterwards made Cardinal by Innocent IV. in 1245, and employed in the most important public affairs, wherein, however, he showed himself, more than became his character, a favorer of the Ghibellines. He died, not in the year 1272 as Ciaconio and other writers have reported, but at soonest after the July of 1273, at which time he was in Mugello with Pope Gregory X." *Tiraboschi Deila Poes. It., Mr. Mathias's Edit. t. i. D. 140.*

And thus, in going, question'd: "Whence the amaze
That holds thy senses wrapt?" I satisfied
The inquiry, and the sage enjoin'd me straight:
"Let thy safe memory store what thou hast heard
To thee importing harm; and note thou this,"
With his raised finger bidding me take heed,
"When thou shalt stand before her gracious beam,¹
Whose bright eye all surveys, she of thy life
The future tenor will to thee unfold."

Forthwith he to the left hand turn'd his feet:
We left the wall, and towards the middle space
Went by a path that to a valley strikes,
Which e'en thus high exhaled its noisome steam.

CANTO XI.

ARGUMENT.

Dante arrives at the verge of a rocky precipice which encloses the seventh circle, where he sees the sepulchre of Anastasius the Heretic; behind the lid of which pausing a little, to make himself capable by degrees of enduring the fetid smell that steamed upward from the abyss, he is instructed by Virgil concerning the manner in which the three following circles are disposed, and what description of sinners is punished in each. He then inquires the reason why the carnal, the gluttonous, the avaricious and prodigal, the wrathful and gloomy, suffer not their punishments within the city of Dis. He next asks how the crime of usury is an offence against God; and at length the two poets go towards the place from whence a passage leads down to the seventh circle.

UPON the utmost verge of a high bank,
By craggy rocks environ'd round, we came,
Where woes beneath, more cruel yet, were stow'd:
And here, to shun the horrible excess
Of fetid exhalation upward cast
From the profound abyss, behind the lid
Of a great monument we stood retired,
Whereon this scroll I mark'd: "I have in charge
Pope Anastasius,² whom Photinus drew

¹ *Her gracious beam.*] Beatrice.

² *Pope Anastasius.*] The commentators are not agreed concerning the person who is here mentioned as a follower of the heretical Photi-

From the right path."—"Ere our descent behooves
We make delay, that somewhat first the sense,
To the dire breath accustom'd, afterward
Regard it not." My master, thus to whom
Answering I spake: "Some compensation find,
That the time pass not wholly lost." He then:
"Lo! how my thoughts e'en to thy wishes tend,
My son!¹ within these rocks," he thus began,
"Are three close circles in gradation placed,
As these which now thou leavest. Each one is full
Of spirits accursed; but that the sight alone
Hereafter may suffice thee, listen how
And for what cause in durance they abide.

"Of all malicious act abhorr'd in heaven,
The end is injury; and all such end
Either by force or fraud² works other's woe.
But fraud, because of man peculiar evil,
To God is more displeasing; and beneath,
The fraudulent are therefore doom'd to endure
Severer pang. The violent occupy
All the first circle; and because, to force,
Three persons are obnoxious, in three rounds,
Each within other separate, is it framed.
To God, his neighbor, and himself, by man
Force may be offer'd; to himself I say,
And his possessions, as thou soon shalt hear
At full. Death, violent death, and painful wounds
Upon his neighbor he inflicts; and wastes,
By devastation, pillage, and the flames,
His substance. Slayers, and each one that smites
In malice, plunderers, and all robbers hence

nus. By some he is supposed to have been Anastasius the Second; by others, the Fourth of that name; while a third set, jealous of the integrity of the papal faith, contend that our Poet has confounded him with Anastasius I., Emperor of the East. Fazio degli Uberti, like our author, makes him a pope:—

Anastasio papa in quel tempo era,
Di Fotin vago a mal grado de sui.

Dittamondo, i. ii. cap. xiv

¹ *My son.*] The remainder of the present Canto may be considered as a syllabus of the whole of this part of the poem.

² *Either by force or fraud.*] "Cum autem duobus modis, id est, aut vi, aut fraude, fiat injuria . . . utrumque homini alienissimum; sed fraus odiosa digna majore." *Cic. de Off.* lib. i. c. xiii.

The torment undergo of the first round,
 In different herds. Man can do violence
 To himself and his own blessings: and for this,
 He, in the second round must aye deplore
 With unavailing penitence his crime,
 Whoe'er deprives himself of life and light,
 In reckless lavishment his talent wastes,
 And sorrows¹ there where he should dwell in joy.
 To God may force be offer'd, in the heart
 Denying and blaspheming his high power,
 And Nature with her kindly law contemning.
 And thence the inmost round marks with its seal
 Sodom, and Cahors,² and all such as speak
 Contemptuously of the Godhead in their hearts.

"Fraud, that in every conscience leaves a sting,
 May be by man employ'd on one, whose trust
 He wins, or on another who withholds
 Strict confidence. Seems as the latter way
 Broke but the bond of love which Nature makes.
 Whence in the second circle have their nest,
 Dissimulation, witchcraft, flatteries,
 Theft, falsehood, simony, all who seduce
 To lust, or set their honesty at pawn,
 With such vile scum as these. The other way
 Forgets both Nature's general love, and that
 Which thereto added afterward gives birth
 To special faith. Whence in the lesser circle,
 Point of the universe, dread seat of Dis,
 The traitor is eternally consumed."

I thus: "Instructor, clearly thy discourse
 Proceeds, distinguishing the hideous chasm
 And its inhabitants with skill exact.
 But tell me this: they of the dull, fat pool,
 Whom the rain beats, or whom the tempest drives,
 Or who with tongues so fierce conflicting meet,

¹ *And sorrows.*] This fine moral, that not to enjoy our being is to be ungrateful to the Author of it, is well expressed in Spenser, *F. Q. b. iv. c. viii. st. 15.*

For he whose daies in wilful woe are worne,
 The grace of his Creator doth despise,
 That will not use his gifts for thankless nigardise.

² *Cahors.*] A city of Guienne, much frequented by usurers.

Wherefore within the city fire-illum'd
Are not these punish'd, if God's wrath be on them?
And if it be not, wherefore in such guise
Are they condemn'd?" He answer thus return'd:
"Wherefore in dotage wanders thus thy mind,
Not so accustom'd? or what other thoughts
Possess it? Dwell not in thy memory
The words, wherein thy ethic page¹ describes
Three dispositions adverse to Heaven's will,
Incontinence, malice, and mad brutishness,
And how incontinence the least offends
God, and least guilt incurs? If well thou note
This judgment, and remember who they are,
Without these walls to vain repentance doom'd,
Thou shalt discern why they apart are placed
From these fell spirits, and less wreakful pours
Justice divine on them its vengeance down."

"Oh, sun! who healest all imperfect sight,
Thou so content'st me, when thou solvest my doubt,
That ignorance not less than knowledge charms.
Yet somewhat turn thee back," I in these words
Continued, "where thou said'st, that usury
Offends celestial Goodness; and this knot
Perplex'd unravel." He thus made reply:
"Philosophy, to an attentive ear,
Clearly points out, not in one part alone,
How imitative Nature takes her course
From the celestial mind, and from its art:
And where her laws² the Stagirite unfolds,
Not many leaves scann'd o'er, observing well

¹ *Thy ethic page.*] He refers to Aristotle's Ethics: "Μετὰ δὲ ταῦτα λεκτεον, ἄλλην ποιησαμένους ἀρχὴν, ὅτι τῶν περὶ τὰ ἥθη φευκτῶν τρεῖς εἰσὶν εἶδη, κακία, ἀκρασία, θηριότης." *Ethic Nicomach.* lib. vii. c. i. "In the next place, entering on another division of the subject, let it be defined, that respecting morals there are three sorts of things to be avoided, malice, incontinence, and brutishness."

² *Her laws.*] Aristotle's Physics.—"Ἡ τέχνη μιμεῖται τὴν φύσιν." *Arist. ΦΥΣ. ΑΚΡ.* lib. ii. c. 2. "Art imitates nature."—See the *Cultivation of Alamanni*, lib. i.

———l' arte umana
Altro non è da dir ch' un dolce sprone,
Un corregger soave, un pio sostegno,
Uno esperto imitar, comporre accorto
Un sollecito attar con studio e'ngegno
La cagion natural, l' effetto, e l'opra.

Thou shalt discover, that your art on *her*¹
 Obsequious follows, as the learner treads
 In his instructor's step: so that your art
 Deserves the name of second in descent¹
 From God. These two, if thou recall to mind
 Creation's holy book,² from the beginning
 Were the right source of life and excellence
 To human kind. But in another path
 The usurer walks; and Nature in herself
 And in her follower thus he sets at naught,
 Placing elsewhere his hope.³ But follow now
 My steps on forward journey bent; for now
 The Pisces play with undulating glance
 Along the horizon, and the Wain⁴ lies all
 O'er the north-west; and onward there a space
 In our steep passage down the rocky height."

CANTO XII.

ARGUMENT.

Descending by a very rugged way into the seventh circle, where the violent are punished, Dante and his leader find it guarded by the Minotaur; whose fury being pacified by Virgil, they step downwards from crag to crag; till, drawing near the bottom, they descry a river of blood, wherein are tormented such as have committed violence against their neighbor. At these, when they strive to emerge from the blood, a troop of Centaurs, running along the side of the river, aim their

¹ *Second in descent.*] Si che vostr' arte a Dio quasi è nipote.
 So Frezzi:—

Giustizia fu da cielo, e di Dio è figlia,
 E ogni bona legge a Dio è nipote.

Il Quadriv. lib. iv. cap. 2.

² *Creation's holy book.*] Genesis, c. ii. v. 15: "And the Lord God took the man, and put him into the garden of Eden, to dress it, and to keep it." And, Genesis, c. iii. v. 19: "In the sweat of thy face shalt thou eat bread."

³ *Placing elsewhere his hope.*] The usurer, trusting in the produce of his wealth lent out on usury, despises nature directly, because he does not avail himself of her means for maintaining or enriching himself; and indirectly, because he does not avail himself of the means which art, the follower and imitator of nature, would afford him for the same purposes.

⁴ *The Wain.*] The constellation Boötes, or Charles's Wain.

arrows; and three of their band opposing our travelers at the foot of the steep, Virgil prevails so far, that one consents to carry them both across the stream: and on their passage, Dante is informed by him of the course of the river, and of those that are punished therein.

THE place, where to descend the precipice
We came, was rough as Alp; and on its verge
Such object lay, as every eye would shun.

As is that ruin, which Adice's stream¹
On this side Trento struck, shouldering the wave,
Or loosed by earthquake or for lack of prop;
For from the mountain's summit, whence it moved
To the low level, so the headlong rock
Is shiver'd, that some passage² it might give
To him who from above would pass; e'en such
Into the chasm was that descent: and there
At point of the disparted ridge lay stretch'd
The infamy of Crete,³ detested brood
Of the feign'd heifer:⁴ and at sight of us
It gnaw'd itself, as one with rage distract. [deem'st
To him my guide exclaim'd: "Perchance thou
The King of Athens⁵ here, who, in the world
Above, thy death contrived. Monster! avaunt!

¹ *Adice's stream.*] After a great deal having been said on the subject, it still appears very uncertain at what part of the river this fall of the mountain happened.

² *Some passage.*] Lombardi, erroneously, I think, understands by "alcuna via" "no passage;" in which sense "alcuno" is certainly sometimes used by some old writers. Monti, as usual, agrees with Lombardi. See note to c. iii. v. 40.

³ *The infamy of Crete.*] The Minotaur.

⁴ *The feign'd heifer.*] Pasiphaë.

⁵ *The king of Athens.*] Theseus, who was enabled by the instruction of Ariadne, the sister of the Minotaur, to destroy that monster. "Duca d'Atene." So Chaucer calls Theseus:—

Whilom, as olde stories tellen us,
There was a duk, that highte Theseus.

The Knight's Tale

And Shakspeare:—

Happy be Theseus, our renowned Duke.

Midsummer Night's Dream, a. i. s. 1.

"This is in reality," observes Mr. Douce, "no misapplication of a modern title, as Mr. Stevens conceived, but a legitimate use of the word in its primitive Latin sense of leader, and so it is often used in the Bible. Shakspeare might have found Duke Theseus in the Book of Troy, or in Turberville's Ovid's Epistles. See the argument to that of Phædra and Hippolytus." *Douce's Illustrations of Shakspeare*. 847. 1807, vol. i. p. 179.

He comes not tutor'd by thy sister's art,¹
But to behold your torments is he come."

Like to a bull,² that with impetuous spring
Darts, at the moment when the fatal blow
Hath struck him, but unable to proceed
Plunges on either side; so saw I plunge
The Minotaur; whereat the sage exclaim'd:
"Run to the passage! while he storms, 'tis well
That thou descend." Thus down our road we took
Through those dilapidated crags, that oft
Moved underneath my feet, to weight³ like theirs
Unused. I pondering went, and thus he spake:
"Perhaps thy thoughts are of this ruin'd steep,
Guarded by the brute violence, which I
Have vanquish'd now. Know then, that when I erst
Hither descended to the nether hell,
This rock was not yet fallen. But past doubt,
(If well I mark) not long ere He arrived,⁴
Who carried off from Dis the mighty spoil
Of the highest circle, then through all its bounds
Such trembling seized the deep concave and foul,
I thought the universe was thrill'd with love,
Whereby, there are who deem, the world hath oft
Been into chaos turn'd;⁵ and in that point,
Here, and elsewhere, that old rock toppled down.
But fix thine eyes beneath: the river of blood⁶

¹ *Thy sister's art.*] Ariadne.

² *Like to a bull.*

Ὡς δ' ὅταν ὄξυν ἔχων πέλεκυν αἰζηῖος ἀνὴρ,
Κόψας ἐξόπιθεν κεράων βοὸς ἀγραύλοιο,
Ἰνα τάμη διὰ πᾶσαν, ὃ δὲ προθορῶν ἐρίπῃσιν.

Homer Il. i. xvii. 522.

As when some vig'rous youth with sharpen'd axe
A pastured bullock smites behind the horns,
And hews the muscle through; he at the stroke
Springs forth and falls.

Cowper's Translation.

³ *To weight.*]

—Incumbent on the dusky air
That felt unusual weight.

Milton, P. L. b. i. 227.

⁴ *He arrived.*] Our Saviour, who, according to Dante, when he ascended from hell, carried with him the souls of the Patriarchs, and of other just men, out of the first circle. See Canto iv.

⁵ *Been into chaos turn'd.*] This opinion is attributed to Empedocles.

⁶ *The river of blood.*] Deinde vidi locum (Qu. lacum?) magnum

Approaches, in the which all those are steep'd,
Who have by violence injured." Oh, blind lust!
Oh, foolish wrath! who so dost goad us on
In the brief life, and in the eternal then
Thus miserably o'erwhelm us. I beheld
An ample foss, that in a bow was bent,
As circling all the plain; for so my guide
Had told. Between it and the rampart's base,
On trail ran Centaurs with keen arrows arm'd,
As to the chase they on the earth were wont.

At seeing us descend they each one stood;
And issuing from the troop, three sped with bows
And missile weapons chosen first; of whom
One cried from far: "Say, to what pain ye come
Condemn'd, who down this steep have journey'd
Speak

From whence ye stand, or else the bow I draw."

To whom my guide: "Our answer shall be made
To Chiron, there, when nearer him we come.
Ill was thy mind, thus ever quick and rash."
Then me he touch'd, and spake: "Nessus is this,
Who for the fair Deianira died,
And wrought himself revenge¹ for his own fate.
He in the midst, that on his breast looks down,
Is the great Chiron who Achilles nursed;
That other, Pholus, prone to wrath." Around
The foss these go by thousands, aiming shafts
At whatsoever spirit dares emerge²
From out the blood, more than his guilt allows.

We to those beasts, that rapid strode along,
Drew near; when Chiron took an arrow forth,

totum, ut mihi videbatur, plenum sanguine. Sed dixit mihi Apostolus, sed non sanguis, sed ignis est ad concremandos homicidas, et odiosos deputatus. Hanc tamen similitudinem propter sanguinis effusionem retinet. *Alberici Visio*, § 7.

¹ *And wrought himself revenge.*] Nessus, when dying by the hand of Hercules, charged Deianira to preserve the gore from his wound: for that if the affections of Hercules should at any time be estranged from her, it would act as a charm, and recall them. Deianira had occasion to try the experiment; and the venom acting, as Nessus had intended, caused Hercules to expire in torments. See the Trachiniae of Sophocles.

² *Emerge.*] Multos in eis vidi usque ad talos demergi, alios usque ad genua, vel femora, alios usque ad pectus juxta peccati vidi modum: alios vero qui majoris criminis noxa tenebantur in ipsis summitatibus super sedere conspexi. *Alberici Visio*, § 3.

And with the notch push'd back his shaggy beard
 To the cheek-bone, then, his great mouth to view
 Exposing, to his fellows thus exclaim'd:
 "Are ye aware, that he who comes behind
 Moves what he touches? The feet of the dead
 Are not so wont." My trusty guide, who now
 Stood near his breast, where the two natures join,
 Thus made reply: "He is indeed alive,
 And solitary so must needs by me
 Be shown the gloomy vale, thereto induced
 By strict necessity, not by delight.
 She left her joyful harpings in the sky,
 Who this new office to my care consign'd.
 He is no robber, no dark spirit I.
 But by that virtue, which empowers my step
 To tread so wild a path, grant us, I pray,
 One of thy band, whom we may trust secure,
 Who to the ford may lead us, and convey
 Across, him mounted on his back; for he
 Is not a spirit that may walk the air."

Then on his right breast turning, Chiron thus
 To Nessus' spake: "Return, and be their guide.
 And if ye chance to cross another troop,
 Command them keep aloft." Onward we moved,
 The faithful escort by our side, along
 The border of the crimson-seething flood,
 Whence from those steep'd within, loud shrieks arose.

Some there I mark'd, as high as to their brow
 Immersed, of whom the mighty Centaur thus:
 "These are the souls of tyrants, who were given
 To blood and rapine. Here they wail aloud

¹ *Nessus.*] Our Poet was probably induced, by the following line in Ovid, to assign to Nessus the task of conducting them over the ford:—

Nessus adit membrisque valens scitusque vadorum.

Metam. i. ix.

And Ovid's authority was Sophocles, who says of this Centaur—

*Ὅς τὸν βαθύρρουν ποταμὸν Εὐήνον βροτοῦς
 Μισθοῦ πόρευε χερσὶν οὔτε πομπίμοις
 Κώπαις ἐρέσσων, οὔτε λαΐφεισιν νεῶς.

Trach. 570.

He in his arms, across Evenus' stream
 Deep-flowing, bore the passenger for hire,
 Without or sail or billow-cleaving oar.

Their merciless wrongs. Here Alexander dwells,
And Dionysius fell, who many a year
Of woe wrought for fair Sicily. That brow,
Whereon the hair so jetty clustering hangs,
Is Azzolino;¹ that with flaxen locks
Obizzo² of Este, in the world destroy'd
By his foul step-son." To the bard revered
I turn'd me round, and thus he spake: "Let him
Be to thee now first leader, me but next
To him in rank." Then further on a space
The Centaur paused, near some, who at the throat
Were extant from the wave; and, showing us
A spirit by itself apart retired,
Exclaim'd: "He³ in God's bosom smote the heart,
Which yet is honor'd on the bank of Thames."

A race I next espied who held the head,
And even all the bust, above the stream.
'Midst these I many a face remembered well.
Thus shallow more and more the blood became,

¹ *Azzolino.*] Azzolino, or Ezzolino di Romano, a most cruel tyrant in the Marca Trivigiana, Lord of Padua, Vicenza, Verona, and Brescia, who died in 1260. His atrocities form the subject of a Latin tragedy, called *Eccerinis*, by Albertino Mussato, of Padua, the contemporary of Dante, and the most elegant writer of Latin verse of that age. See also the *Paradise*, Canto ix. Berni, *Orl. Inn. lib. ii. c. xxv. st. 50.* Ariosto, *Orl. Fur. c. iii. st. 33.* and Tassoni, *Secchia Rapita, c. viii. st. 11.*

² *Obizzo of Este.*] Marquis of Ferrara and of the Marca d'Ancona, was murdered by his own son (whom, for that most unnatural act, Dante calls his step-son) for the sake of the treasures which his rapacity had amassed. See Ariosto, *Orl. Fur. c. iii. st. 32.* He died in 1293, according to Gibbon, *Ant. of the House of Brunswick, Posth. Works, v. ii. 4to.*

³ *He.*] "Henrie, the brother of this Edmund, and son to the foresaid king of Almaine, (Richard, brother of Henry III. of England) as he returned from Affrike, where he had been with Prince Edward, was slain at Viterbo in Italy (whither he was come about business which he had to do with the Pope), by the hand of Guy de Montfort, the son of Simon de Montfort, Earl of Leicester, in revenge of the same Simon's death. The murder was committed afore the high altar, as the same Henrie kneeled there to hear divine service." A. D. 1272. *Holinshed's Chron. p. 275.* See also Giov. Villani, *Hist. lib. vii. c. xl.* where it is said "that the heart of Henry was put into a golden cup, and placed on a pillar at London bridge over the river Thames, for a memorial to the English of the sad outrage." Lombardi suggests that "ancor si cola" in the text may mean, not that "the heart was still honored," but that it was put into a perforated cup in order that the blood dripping from it might excite the spectators to revenge. This is surely too improbable.

Un poco prima dove più si stava
Sicuro Enrico, il conte di Monforte
L'alma del corpo col coltel gli cava.
Fazio degli Uberti, Dittamondo, 1. ii cap. xxix.

So that at last it but imbrued the feet;
And there our passage lay athwart the foss.

"As ever on this side the boiling wave
Thou seest diminishing," the Centaur said,
"So on the other, be thou well assured,
It lower still and lower sinks its bed,
Till in that part it reuniting join,
Where 'tis the lot of tyranny to mourn.
There Heaven's stern justice lays chastising hand
On Attila, who was the scourge of earth,
On Sextus and on Pyrrhus,¹ and extracts
Tears ever by the seething flood unlock'd
From the Rinieri, of Corneto this,
Pazzo the other named,² who fill'd the ways
With violence and war." This said, he turn'd,
And quitting us, alone repass'd the ford.

CANTO XIII.

ARGUMENT.

Still in the seventh circle, Dante enters its second compartment, which contains both those who have done violence on their own persons and those who have violently consumed their goods; the first changed into rough and knotted trees whereon the harpies build their nests, the latter chased and torn by black female mastiffs. Among the former, Piero delle Vigne is one who tells him the cause of his having committed suicide, and moreover in what manner the souls are transformed into those trunks. Of the latter crew, he recognizes Lano, a Siennese, and Giacomo, a Paduan: and lastly, a Florentine, who had hung himself from his own roof, speaks to him of the calamities of his countrymen.

ERE Nessus yet had reach'd the other bank,
We enter'd on a forest,³ where no track
Of steps had worn a way. Not verdant there

¹ *On Sextus and on Pyrrhus.*] Sextus, either the son of Tarquin the Proud, or of Pompey the great; and Pyrrhus king of Epirus.

² *—The Rinieri, of Corneto this,
Pazzo the other named.—*]

³ Two noted marauders, by whose depredations the public ways in Italy were infested. The latter was of the noble family of Pazzi in Florence.

³ *A forest.*] Inde in aliam vallem nimis terribiliorem deveni plenam

The foliage, but of dusky hue; not light
The boughs and tapering, but with knares deform'd
And matted thick: fruits there were none, but thorns
Instead, with venom fill'd. Less sharp than these,
Less intricate the brakes, wherein abide
Those animals, that hate the cultured fields,
Betwixt Corneto and Cecina's stream.

Here the brute Harpies make their nest, the same
Who from the Strophades² the Trojan band
Drove with dire boding of their future woe.
Broad are their pennons,³ of the human form
Their neck and countenance, arm'd with talons keen
The feet, and the huge belly fledged with wings.
These sit and wail on the drear mystic wood.

The kind instructor in these words began:
"Ere further thou proceed, know thou art now
I' th' second round, and shalt be, till thou come
Upon the horrid sand: look therefore well
Around thee, and such things thou shalt behold,
As would my speech discredit." On all sides
I heard sad plainings breathe, and none could see
From whom they might have issued. In amaze
Fast bound I stood. He, as it seem'd, believed
That I had thought so many voices came
From some amid those thickets close conceal'd,
And thus his speech resumed: "If thou lop off
A single twig from one of those ill plants,
The thought thou hast conceived shall vanish quite."
Thereat a little stretching forth my hand,
From a great wilding gather'd I⁴ a branch,

subtilissimis arboribus in modum hastarum sexaginta brachiorum longitudinem habentibus, quarum omnium capita, ac si sudes acutissima erant, et spinosa. *Alberici Visio*, § 4.

¹ *Betwixt Corneto and Cecina's stream.*] A wild and woody tract of country, abounding in deer, goats and wild boars. Cecina is a river not far to the south of Leghorn; Corneto, a small city on the same coast, is the patrimony of the church.

² *The Strophades.*] See *Virg. Æn. lib. iii. 210.*

³ *Broad are their pennons.*]

Virginei volucrum vultus, fœdissima ventris
Proluvies, uncaque manus et pallida semper
Ora fame. —

Virg. Æn. lib. iii. 216

⁴ *Gather'd I.*] So Frezzi:—

A quelle frasche stesi su la mano,
E d'una vetta un ramuscel ne colsi;

And straight the trunk exclaim'd; "Why pluck'st thou
 Then, as the dark blood trickled down its side, [me?]
 These words it added: "Wherefore tear'st me thus?
 Is there no touch of mercy in thy breast?
 Men once were we, that now are rooted here.
 Thy hand might well have spared us, had we been
 The souls of serpents." As a brand yet green
 That burning at one end from the other sends
 A groaning sound, and hisses with the wind
 That forces out its way, so burst at once
 Forth from the broken splinter words and blood.

I, letting fall the bough, remained as one
 Assail'd by terror; and the sage replied:
 "If he, Oh, injured spirit! could have believed
 What he hath seen but in my verse described,¹
 He never against thee had stretch'd his hand;
 But I, because the thing surpass'd belief,
 Prompted him to this deed, which even now
 Myself I rue. But tell me, who thou wast;
 That, for this wrong to do thee some amends,
 In the upper world (for thither to return
 Is granted him) thy fame he may revive?"
 "That pleasant word of thine,"² the trunk replied,
 "Hath so inveigled me, that I from speech
 Cannot refrain, wherein if I indulge
 A little longer, in the snare detain'd,
 Count it not grievous. I it was,³ who held

Allora ella gridò: oimè, fa piano.
 E sangue vivo uscì, ond' io lo tolsi

Il Quadrir. lib. i. cap. 4.

¹ *In my verse described.*] The commentators explain this, "If he could have believed, in consequence of my assurances alone, that of which he hath now had ocular proof, he would not have stretched forth his hand against thee." But I am of opinion that Dante makes Virgil allude to his own story of Polydorus, in the third book of the *Æneid*.

² *That pleasant word of thine.*] "Since you have inveigled me to speak by holding forth so gratifying an expectation, let it not displease you if I am as it were detained in the snare you have spread for me, so as to be somewhat prolix in my answer."

³ *I it was.*] Piero delle Vigne, a native of Capua, who from a low condition raised himself, by his eloquence and legal knowledge, to the office of Chancellor to the Emperor Frederick II.; whose confidence in him was such, that his influence in the empire became unbounded. The courtiers, envious of his exalted situation, contrived, by means of forged letters, to make Frederick believe that he held a secret and traitorous intercourse with the Pope, who was then at enmity with the Emperor,

Both keys to Frederick's heart, and turn'd the wards
 Opening and shutting, with a skill so sweet,
 That besides me, into his inmost breast
 Scarce any other could admittance find.
 The faith I bore to my high charge was such,
 It cost me the life-blood that warm'd my veins.
 The harlot,¹ who ne'er turn'd her gloating eyes
 From Cæsar's household, common vice and pest
 Of courts, 'gainst me inflamed the minds of all;
 And to Augustus they so spread the flame,
 That my glad honors changed to bitter woes.
 My soul, disdainful and disgusted, sought
 Refuge in death from scorn, and I became,
 Just as I was, unjust toward myself.
 By the new roots, which fix this stem, I swear,
 That never faith I broke to my liege lord,
 Who merited such honor; and of you,
 If any to the world indeed return,
 Clear he from wrong my memory, that lies
 Yet prostrate under envy's cruel blow."

First somewhat pausing, till the mournful words
 Were ended, then to me the bard began:
 "Lose not the time; but speak, and of him ask,
 If more thou wish to learn." Whence I replied:
 "Question thou him again of whatso'er
 Will, as thou think'st, content me: for no power
 Have I to ask, such pity is at my heart."

He thus resumed: "So may he do for thee
 Freely what thou entreatest, as thou yet
 Be pleased, imprison'd spirit! to declare,

In consequence of this supposed crime, he was cruelly condemned, by his too credulous sovereign, to lose his eyes; and being driven to despair by his unmerited calamity and disgrace, he put an end to his life by dashing out his brains against the walls of a church, in the year 1245. Both Frederick and Piero delle Vigne composed verses in the Sicilian dialect, which are now extant. A canzone by each of them may be seen in the ninth book of the *Sonetti and Canzoni di diversi Autori Toscani*, published by the Giunti in 1527. See further the note on *Purg. Canto* iii. 110.

¹ *The harlot.*] Envy. Chaucer alludes to this, in the Prologue to the *Legende of Good Women*:—

Envie is lavender to the court alway,
 For she ne parteth neither night ne day
 Out of the hous of Cesar: thus saith Dante.

How in these gnarled joints the soul is tied;
 And whether any ever from such frame
 Be loosen'd, if thou canst, that also tell." [soon

Thereat the trunk breathed hard, and the wind
 Changed into sounds articulate like these:
 "Briefly ye shall be answer'd. When departs
 The fierce soul from the body, by itself
 Thence torn asunder, to the seventh gulf
 By Minos doom'd, into the wood it falls,
 No place assign'd, but wheresoever chance
 Hurls it; there sprouting, as a grain of spelt,
 It rises to a sapling, growing thence
 A savage plant. The Harpies, on its leaves
 Then feeding, cause both pain, and for the pain
 A vent to grief. We, as the rest, shall come
 For our own spoils, yet not so that with them
 We may again be clad; for what a man
 Takes from himself it is not just he have.
 Here we perforce shall drag them; and throughout
 The dismal glade our bodies shall be hung,
 Each on the wild thorn of his wretched shade."

Attentive yet to listen to the trunk
 We stood, expecting further speech, when us
 A noise surprised; as when a man perceives
 The wild boar and the hunt approach his place
 Of station'd watch, who of the beasts and boughs
 Loud rustling round him hears. And lo! there came
 Two naked, torn with briers, in headlong flight,
 That they before them broke each fan o' th' wood.¹
 "Haste now," the foremost cried, "haste thee,
 The other, as seem'd, impatient of delay, [death!"
 Exclaiming, "Lano!"² not so bent for speed

¹ *Each fan o' th' wood.*] Hence perhaps Milton:—

Leaves and fuming rills, Aurora's fan.

P. L. b. v. 6.

Some have translated "*rosta*" "*impediment*," instead of "*fan*."

² *Lano.*] Lano, a Siennese, who being reduced by prodigality to a state of extreme want, found his existence no longer supportable: and having been sent by his countrymen on a military expedition to assist the Florentines against the Aretini, took that opportunity of exposing himself to certain death, in the engagement which took place at Toppo, near Arezzo. See G. Villani, *Hist. lib.* vii. c. cxix.

Thy sinews, in the lists of Toppo's field."
 And then, for that perchance no longer breath
 Sufficed him, of himself and of a bush
 One group he made. Behind them was the wood
 Full of black female mastiffs, gaunt and fleet,
 As greyhounds that have newly slipp'd the leash.
 On him, who squatted down, they stuck their fangs,
 And having rent him piecemeal bore away
 The tortured limbs. My guide then seized my hand,
 And led me to the thicket, which in vain
 Mourn'd through its bleeding wounds: "Oh, Giacomo
 Of Sant' Andrea!¹ what avails it thee,"
 It cried, "that of me thou hast made thy screen?
 For thy ill life, what blame on me recoils?"

When o'er it he had paused, my master spake:
 "Say who wast thou, that at so many points
 Breathest out with blood thy lamentable speech?"

He answer'd: "Oh, ye spirits! arrived in time
 To spy the shameful havoc that from me
 My leaves hath sever'd thus, gather them up,
 And at the foot of their sad parent-tree
 Carefully lay them. In that city² I dwelt,
 Who for the Baptist her first patron changed,
 Whence he for this shall cease not with his art
 To work her woe: and if there still remain'd not
 On Arno's passage some faint glimpse of him,
 Those citizens, who rear'd once more her walls
 Upon the ashes left by Attila,
 Had labor'd without profit of their toil.
 I slung the fatal noose³ from my own roof."

¹ ——— *Oh, Giacomo*

Of Sant' Andrea?] Jacopo da Sant' Andrea, a Paduan, who, having wasted his property in the most wanton acts of profusion, killed himself in despair.

² *In that city.*] "I was an inhabitant of Florence, that city which changed her first patron Mars for St. John the Baptist; for which reason the vengeance of the deity thus slighted will never be appeased; and if some remains of his statue were not still visible on the bridge over the Arno, she would have been already leveled to the ground; and thus the citizens, who raised her again from the ashes to which Attila had reduced her, would have labored in vain." See *Paradise*, Canto xvi. 44. The relic of antiquity, to which the superstition of Florence attached so high an importance, was carried away by a flood, that destroyed the bridge on which it stood, in the year 1337, but without the ill effects that were apprehended from the loss of their fancied Palladium.

³ *I slung the fatal noose.*] We are not informed who this suicide was; some calling him Rocco de' Mozzi, and others Lotto degli Agli.

CANTO XIV.

ARGUMENT.

They arrive at the beginning of the third of those compartments into which the seventh circle is divided. It is a plain of dry and hot sand, where three kinds of violence are punished, namely: against God, against Nature, and against Art; and those who have thus sinned are tormented by flakes of fire, which are eternally showering down upon them. Among the violent against God is found Capaneus, whose blasphemies they hear. Next, turning to the left along the forest of self-slayers, and having journeyed a little onwards, they meet with a streamlet of blood that issues from the forest and traverses the sandy plain. Here Virgil speaks to our Poet of a huge ancient statue that stands within Mount Ida in Crete, from a fissure in which statue there is a dripping of tears, from which the said streamlet, together with the three other infernal rivers are formed.

SOON as the charity of native land
 Wrought in my bosom, I the scatter'd leaves
 Collected, and to him restored, who now
 Was hoarse with utterance. To the limit thence
 We came, which from the third the second round
 Divides, and where of justice is display'd
 Contrivance horrible. Things then first seen
 Clearlier to manifest, I tell how next
 A plain we reach'd, that from its steril bed [round
 Each plant repell'd. The mournful wood waves
 Its garland on all sides, as round the wood
 Spreads the sad foss. There, on the very edge,
 Our steps we stay'd. It was an area wide
 Of arid sand and thick, resembling most
 The soil that erst by Cato's foot¹ was trod. [fear'd
 Vengeance of heaven! Oh! how should'st thou be
 By all, who read what here mine eyes beheld.
 Of naked spirits many a flock I saw,
 All weeping piteously, to different laws
 Subjected; for on the earth some lay supine,
 Some crouching close were seated, others paced
 Incessantly around; the latter tribe
 More numerous, those fewer who beneath
 The torment lay, but louder in their grief.
 O'er all the sand fell slowly wafting down

¹ *By Cato's foot.*] See Lucan, Phars. lib. ix.

Dilated flakes of fire,¹ as flakes of snow
 On Alpine summit, when the wind is hush'd.
 As, in the torrid Indian clime,² the son
 Of Ammon saw, upon his warrior band
 Descending, solid flames, that to the ground [troop
 Came down; whence he bethought him with his
 To trample on the soil; for easier thus
 The vapor was extinguish'd, while alone:
 So fell the eternal fiery flood, wherewith
 The marl glow'd underneath, as under stove³
 The viands, doubly to augment the pain.
 Unceasing was the play of wretch'd hands,
 Now this, now that way glancing, to shake off
 The heat, still falling fresh. I thus began:
 "Instructor! thou who all things overcomest,
 Except the hardy demons that rush'd forth
 To stop our entrance at the gate, say who
 Is yon huge spirit, that, as seems, heeds not
 The burning, but lies writhen in proud scorn,
 As by the sultry tempest immatured?"

Straight he himself, who was aware, I ask'd
 My guide of him, exclaim'd: "Such as I was
 When living, dead such now I am. If Jove
 Weary his workman out, from whom in ire
 He snatch'd the lightnings, that at my last day
 Transfix'd me; if the rest be weary out,
 At their black smithy laboring by turns,
 In Mongibello,⁴ while he cries aloud,

¹ *Dilated flakes of fire.*] Compare Tasso, G. L. c. x. st. 61.

Al fin giungemmo al loco, ove già scese
 Fiamma del cielo in dilatate falde,
 E di natura vendicò l' offese
 Sovra la gente in mal oprar si salde.

² *As, in the torrid Indian clime.*] Landino refers to Albertus Magnus for the circumstance here alluded to.

³ *As under stove.*] So Frezzi:—

S. come l' esca al foco del focile.

Lib. i. cap. 17.

⁴ *In Mongibello.*]

More hot than Ætn' or flaming Mongibell.

Spenser, F. Q. b. ii. ci. ix. st. 29.

Siccome alla fucina, in Mongibello
 Fabrica tuono il demonio Vulcano.

‘Help, help, good Mulciber!’ as erst he cried
In the Phlegræan warfare; and the bolts
Launch he, full aim’d at me, with all his might;
He never should enjoy a sweet revenge.”

Then thus my guide, in accent higher raised
Than I before had heard him: “Capaneus!
Thou art more punish’d, in that this thy pride
Lives yet unquench’d: no torment, save thy rage,
Were to thy fury pain proportion’d full.”

Next turning round to me, with milder lip
He spake: “This of the seven kings was one,¹
Who girt the Theban walls with siege, and held,
As still he seems to hold, God in disdain,
And sets his high omnipotence at naught.
But, as I told him, his despitful mood
Is ornament well suits the breast that wears it.
Follow me now; and look thou set not yet
Thy foot in the hot sand, but to the wood
Keep ever close.” Silently on we pass’d,
To where there gushes from the forest’s bound
A little brook, whose crimson’d wave yet lifts
My hair with horror. As the rill, that runs
From Bulicame,² to be portion’d out
Among the sinful women; so ran this
Down through the sand; its bottom and each bank
Stone-built, and either margin at its side,
Whereon I straight perceived our passage lay.

“Of all that I have shown thee, since that gate
We enter’d first, whose threshold is to none
Denied, nought else so worthy of regard,
As is this river, has thine eye discern’d,
O’er which the flaming volley all is quench’d.”

Batte folgori e foco col martello,
E con esso i suoi fabri in ogni mano.

Berni, Orti. Inn. lib. i. c. xvi. st. 21.

See Virg. *Æn.* lib. viii. 416. It would be endless to refer to parallel passages in the Greek writers.

¹ *This of the seven kings was one.*] Compare *Æsch.* *Seven Chiefs*, 425. Euripides, *Phoen.* 1179, and Statius, *Theb.* lib. x. 821.

² *Bulicame.*] A warm medicinal spring near Viterbo; the waters of which, as Landino and Vellutelli affirm, passed by a place of ill fame. Venturi, with less probability, conjectures that Dante would imply that it was the scene of much licentious merriment among those who frequented its baths.

So spake my guide; and I him thence besought,
 That having given me appetite to know,
 The food he too would give, that hunger craved.
 "In midst of ocean," forthwith he began,
 "A desolate country lies, which Crete is named;
 Under whose monarch,¹ in old times, the world
 Lived pure and chaste. A mountain rises there,
 Call'd Ida, joyous once with leaves and streams,
 Deserted now like a forbidden thing.
 It was the spot which Rhea, Saturn's spouse,
 Chose for the secret cradle of her son;
 And better to conceal him, drown'd in shouts
 His infant cries. Within the mount, upright
 An ancient form here stands, and huge, that turns
 His shoulders towards Damiata; and at Rome,
 As in his mirror, looks. Of finest gold
 His head² is shaped, pure silver are the breast
 And arms, thence to the middle is of brass,
 And downward all beneath well-temper'd steel,
 Save the right foot of potter's clay, on which
 Than on the other more erect he stands.
 Each part, except the gold, is rent throughout;
 And from the fissure tears distil, which join'd
 Penetrate to that cave. They in their course,
 Thus far percipitated down the rock,
 Form Acheron, and Styx, and Phlegethon;
 Then by this straiten'd channel passing hence
 Beneath, e'en to the lowest depth of all,
 Form there Cocytus, of whose lake (thyself
 Shalt see it) I here give thee no account."
 Then I to him: "If from our world this sluice

¹ Under whose monarch.]

Credo pudicitiam Saturno rege moratam
 In terris. ————— *Juv. Satir. vi.*

In Saturn's reign, at Nature's early birth,
 There was a thing call'd chastity on earth.
Dryden.

² His head.] This is imitated by Frezzi, in the *Quadriregio*, lib. iv.
 cap. 14:—

La statua grande vidi in un gran piano, &c.

"This image's head was of fine gold, his breast and his arms of silver,
 his belly and his thighs of brass: His legs of iron, his feet part of iron
 and part of clay." *Daniel*, ch. ii. 32, 33.

Be thus derived; wherefore to us but now
 Appears it at this edge?" He straight replied
 "The place, thou know'st, is round; and though
 Thou have already past, still to the left [great part
 Descending to the nethermost, not yet
 Hast thou the circuit made of the whole orb.
 Wherefore, if aught of new to us appear,
 It needs not bring up wonder in thy looks."
 Then I again inquired: "Where flow the streams
 Of Phlegethon and Lethe? for of one
 Thou tell'st not; and the other of that shower,
 Thou say'st, is form'd." He answer thus return'd:
 "Doubtless thy questions all well pleased I hear.
 Yet the red seething wave¹ might have resolved
 One thou proposest. Lethe thou shalt see,
 But not within this hollow, in the place
 Whither,² to lave themselves, the spirits go,
 Whose blame hath been by penitence removed."
 He added: "Time is now we quit the wood.
 Look thou my steps pursue: the margins give
 Safe passage, unimpeded by the flames;
 For over them all vapor is extinct."

CANTO XV.

ARGUMENT.

Taking their way upon one of the mounds by which the streamlet, spoken of in the last Canto, was embanked, and having gone so far that they could no longer have discerned the forest if they had turned round to look for it, they meet a troop of spirits that came along the sand by the side of the pier. These are they who have done violence to Nature; and amongst them Dante distinguishes Brunetto Latini, who had been formerly his master; with whom, turning a little backward, he holds a discourse which occupies the remainder of this Canto.

ONE of the solid margins bears us now
 Envelop'd in the mist, that, from the stream
 Arising, hovers o'er, and saves from fire

¹ *The red seething wave.*] This he might have known was Phlegethon.

² *Whither.*] On the other side of Purgatory.

Both piers and water. As the Flemings rear
 Their mound, 'twixt Ghent and Bruges, to chase back
 The ocean, fearing its tumultuous tide
 That drives toward them; or the Paduans theirs
 Along the Brenta, to defend their towns
 And castles, ere the genial warmth be felt
 On Chiarentana's¹ top; such were the mounds,
 So framed, though not in height or bulk to these
 Made equal, by the master, whosoe'er
 He was, that raised them here. We from the wood
 Were now so far removed, that turning round
 I might not have discern'd it, when we met
 A troop of spirits, who came beside the pier.

They each one eyed us, as at eventide
 One eyes another under a new moon;
 And toward us sharpen'd their sight, as keen
 As an old tailor at his needle's eye.²

Thus narrowly explored by all the tribe;
 I was agnized of one, who by the skirt
 Caught me, and cried, "What wonder have we here?"

And I, when he to me outstretch'd his arm,
 Intently fix'd my ken on his parch'd looks,
 That, although smirch'd with fire, they hinder'd not
 But I remember'd him; and towards his face
 My hand inclining, answer'd: "Ser Brunetto!"

¹ *Chiarentana.*] A part of the Alps where the Brenta rises; which river is much swollen as soon as the snow begins to dissolve on the mountains.

² *As an old tailor at his needle's eye.*] In Fazio degli Uberti's *Dittamondo*, i. iv. cap. 4. the tailor is introduced in a simile scarcely less picturesque:—

Perchè tanto mi stringe a questo punto
 La lunga terma, ch' io fo come il sarto
 Che quando affretta spesso passa il punto.

³ *Brunetto.*] "Ser Brunetto, a Florentine, the secretary or chancellor of the city, and Dante's preceptor, hath left us a work so little read, that both the subject of it and the language of it have been mistaken. It is in the French spoken in the reign of St. Louis, under the title of *Tresor*; and contains a species of philosophical course of lectures divided into theory and practice, or, as he expresses it, *un enchaînement des choses divines et humaines*," &c. Sir R. Clayton's Translation of Tenhove's *Memoirs of the Medici*, vol. i. ch. ii. p. 104. The *Tresor* has never been printed in the original language. There is a fine manuscript of it in the British Museum with an illuminated portrait of Brunetto in his study, prefixed. Mus. Brit. MSS. 17. E. 1. Tesor. It is divided into four books; the first, on Cosmogony and Theology; the second a translation of Aristotle's *Ethics*; the third, on Virtues and Vices; the fourth, on Rhetoric. For an interesting memoir relating to this work, see Hist. 10

And are ye here?" He thus to me: "My son!
 Oh let it not displease thee, if Brunetto
 Latini but a little space with thee
 Turn back, and leave his fellows to proceed."

l'Acad. des Inscriptions, tom. vii. 296. His *Tesoretto*, one of the earliest productions of Italian poetry, is a curious work, not unlike the writings of Chaucer in style and numbers; though Rembo remarks, that his pupil, however largely he had stolen from it, could not have much enriched himself. As it is perhaps but little known, I will here add a slight sketch of it. Brunetto describes himself as returning from an embassy to the King of Spain, on which he had been sent by the Guelph party from Florence. On the plain of Roncesvalles he meets a scholar on a bay mule:—

— un scolaio
 Sur un muletto baio.

There a scholar I espied
 On a bay mule that did ride.

who tells him that the Guelphi are driven out of the city with great loss. Struck with grief at these mournful tidings, and musing with his head bent downwards, he loses his road, and wanders into a wood. Here Nature, whose figure is described with sublimity, appears, and discloses to him the secrets of her operations. After this, he wanders into a desert:—

De che paese fiero
 Trovar in quella parte.
 Che s'io sapessi d'arte
 Qui vi mi bisognava.
 Che quanto più mirava
 Più mi parca selvaggio.
 Qui vi non a viaggio,
 Qui vi non a persone,
 Qui vi non a magione.
 Non bestia non uccello,
 Non fiume non ruscello,
 Non formica non mosca
 Non cosa ch'io conosca.
 Ed io pensando forte
 Dottai ben della morte,
 E non è maraviglia,
 Che ben trecento miglia,
 Durava d'ogni lato,
 Quel paese smagato.

Well-away! what fearful ground
 In that savage part I found.
 If of art I aught could ken,
 Well behooved me use it then.
 More I look'd, the more I deem'd
 That it wild and desert seem'd.
 Not a road was there in sight,
 Not a house, and not a wight;
 Not a bird, and not a brute,
 Not a rill, and not a root;
 Not an emmet, not a fly,
 Not a thing I mote descry
 Sore I doubted therewithal
 Whether death would me befall;
 Nor was wonder far around
 Full three hundred miles of ground
 Right across on every side
 Lay the desert bare and wide.

I thus to him replied: "Much as I can,
I thereto pray thee; and if thou be willing
That I here seat me with thee, I consent;
His leave, with whom I journey, first obtain'd."

"Oh, son!" said he, "whoever of this throng
One instant stops, lies then a hundred years,
No fan to ventilate him, when the fire
Smites sorest. Pass thou therefore on. I close
Will at thy garments walk, and then rejoin
My troop, who go mourning their endless doom."

—and proceeds on his way, under the protection of a banner with which Nature had furnished him, till on the third day he finds himself in a pleasant champain, where are assembled many emperors, kings, and sages:—

Un gran piano giacondo
Lo più gajo del mondo
E lo più degnitoso.

Wide and far the champain lay,
None in all the earth so gay.

It is the habitation of Virtue and her daughters, the four Cardinal Virtues. Here Brunetto sees also Courtesy, Bounty, Loyalty, and Prowess, and hears the instructions they give to a knight, which occupy about a fourth part of the poem. Leaving this territory, he passes over valleys, mountains, woods, forests, and bridges, till he arrives in a beautiful valley covered with flowers on all sides, and the richest in the world; but which was continually shifting its appearance from a round figure to a square, from obscurity to light, and from populousness to solitude. This is the region of Pleasure, or Cupid, who is accompanied by four ladies—Love, Hope, Fear, and Desire. In one part of it he meets with Ovid, and is instructed by him how to conquer the passion of love, and to escape from that place. After his escape, he makes his confession to a friar, and then returns to the forest of visions; and, ascending a mountain, meets with Ptolemy, a venerable old man. Here the narrative breaks off. The poem ends, as it began, with an address to Rustico di Filippo, on whom he lavishes every sort of praise.

It has been observed, that Dante derived the idea of opening his poem by describing himself as lost in a wood, from the *Tesoretto* of his master. I know not whether it has been remarked, that the crime of usury is branded by both these poets as offensive to God and Nature:—

Un altro, che non cura
Di Dio ne di Natura,
Si diventa usuriere.

One, that holdeth not in mind
Law of God or Nature's kind,
Taket him to usury.

—or that the sin for which Brunetto is condemned by his pupil is mentioned in his *Tesoretto* with great horror. But see what is said on this subject by Perticari, *Degli Scrittori del Trecento*, i. i. c. iv. Dante's twenty-fifth sonnet is a jocose one, addressed to Brunetto, of which a translation is inserted in the Life of Dante prefixed. He died in 1295. G. Villani sums up his account of him by saying, that he was himself a worldly man; but that he was the first to refine the Florentines from their grossness, and to instruct them in speaking properly and in conducting the affairs of the republic on principles of policy.

I dared not from the path descend to tread
On equal ground with him, but held my head
Bent down, as one who walks in reverent guise.

"What chance or destiny," thus he began,
"Ere the last day, conducts thee here below?
And who is this that shows to thee the way?"

"There up aloft," I answer'd, "in the life
Serene, I wander'd in a valley lost,
Before mine age¹ had to its fullness reach'd.
But yester-morn I left it: then once more
Into that vale returning, him I met;
And by this path homeward he leads me back."

"If thou," he answer'd, "follow but thy star,
Thou canst not miss at last a glorious haven;
Unless in fairer days my judgment err'd.
And if my fate so early had not chanced,
Seeing the heavens thus bounteous to thee, I
Had gladly given thee comfort in thy work.
But that ungrateful and malignant race,
Who in old times came down from Fesole,²
Ay and still smack of their rough mountain-flint,
Will for thy good deeds show thee enmity.
Nor wonder; for amongst ill-savor'd crabs
It suits not the sweet fig-tree lay her fruit.
Old fame reports them in the world for blind,³
Covetous, envious, proud. Look to it well: [thee,
Take heed thou cleanse thee of their ways. For
Thy fortune hath such honor in reserve,
That thou by either party shalt be craved
With hunger keen: but be the fresh herb far
From the goat's tooth. The herd of Fesole
May of themselves make litter, not touch the plant,

¹ *Before mine age.*] On the whole, Vellutello's explanation of this is I think, most satisfactory. He supposes it to mean, "before the appointed end of his life was arrived—before his days were accomplished." Lombardi, concluding that the fullness of age must be the same as "the midway of this our mortal life," (see Canto i. v. 1.) understands that he had lost himself in the wood before that time, and that he then only discovered his having gone astray.

² *Who in old times came down from Fesole.*] See G. Villani, Hist. lib. iv. cap. v. and Macchiav. Hist. of Flor. b. ii.

³ *Blind.*] It is said that the Florentines were thus called, in consequence of their having been deceived by a shallow artifice practiced on them by the Pisans, in the year 1117. See G. Villani, lib. iv. cap. xxx.

If any such yet spring on their rank bed,
In which the holy seed revives, transmitted
From those true Romans, who still there remain'd,
When it was made the nest of so much ill."

"Were all my wish fulfill'd," I straight replied,
"Thou from the confines of man's nature yet
Hadst not been driven forth; for in my mind
Is fix'd, and now strikes full upon my heart,
'The dear, benign, paternal image, such
As thine was when so lately thou didst teach me
The way for man to win eternity:
And how I prized the lesson, it behooves,
That, long as life endures, my tongue should speak.
What of my fate thou tell'st, that write I down;
And, with another text¹ to comment on,
For her I keep it, the celestial dame,
Who will know all, if I to her arrive.
This only would I have thee clearly note:
That, so my conscience have no plea against me,
Do Fortune as she list, I stand prepared.
Not new or strange such earnest to mine ear.
Speed Fortune then her wheel, as likes her best;
The Clown his mattock; all things have their
Thereat my sapient guide upon his right [course."
Turn'd himself back, then looked at me, and spake:
"He listens to good purpose who takes note."

I not the less still on my way proceed,
Discoursing with Brunetto, and inquire
Who are most known and chief among his tribe.

"To know of some is well;" he thus replied,
"But of the rest silence may best beseem.
Time would not serve us for report so long.
In brief I tell thee, that all these were clerks,
Men of great learning and no less renown,
By one same sin polluted in the world.
With them is Priscian;² and Accorso's son,

¹ *With another text.*] He refers to the prediction of Farinata, in Canto x.

² *Priscian.*] There is no reason to believe, as the commentators observe, that the grammarian of this name was stained with the vice imputed to him; and we must therefore suppose that Dante puts the

Francesco,¹ herds among that wretched throng.
 And, if the wish of so impure a blotch
 Possess'd thee, him² thou also might'st have seen,
 Who by the servants' servant³ was transferr'd
 From Arnò's seat to Bacchiglione, where
 His ill-strain'd nerves he left. I more would add,
 But must from farther speech and onward way
 Alike desist; for yonder I behold
 A mist new-risen on the sandy plain.
 A company, with whom I may not sort,
 Approaches. I commend my *Treasure* to thee,⁴
 Wherein I yet survive; my sole request."

This said, he turn'd, and seem'd as one of those
 Who o'er Verona's champain try their speed
 For the green mantle; and of them he seem'd,
 Not he who loses but who gains the prize.

CANTO XVI.

ARGUMENT.

Journeying along the pier, which crosses the sand, they are now so near the end of it as to hear the noise of the stream falling into the eighth circle, when they meet the spirits of three military men; who judging

individual for the species, and implies the frequency of the crime among those who abused the opportunities which the education of youth afforded them, to so abominable a purpose.

¹ *Francesco.*] Accorso, a Florentine, interpreted the Roman law at Bologna, and died in 1229, at the age of 78. His authority was so great as to exceed that of all the other interpreters, so that Cino da Pistoia termed him the Idol of Advocates. His sepulchre, and that of his son Francesco here spoken of, is at Bologna, with this short epitaph: "Sepulcrum Accursii Glossatoris et Francisci ejus Filii." See Guidi Panzironi, *De Claris Legum Interpretibus*, lib. ii. cap. xxix. Lips. 4to. 1721.

² *Him.*] Andrea de' Mozzi, who, that his scandalous life might be less exposed to observation, was translated either by Nicolas III. or Boniface VIII. from the see of Florence to that of Vicenza, through which passes the river Bacchiglione. At the latter of these places he died.

³ *The servants' servant.*] Servo de' servi. So Ariosto, Sat. iii.

Degli servi
 Io sia il gran servo.

⁴ *I commend my Treasure to thee.*] Brunetto's great work, the *Treasure* :—

Sieti raccomandato 'l mio Tesoro.

Dante, from his dress, to be a countryman of theirs, entreats him to stop. He complies, and speaks with them. The two Poets then reach the place where the water descends, being the termination of this third compartment in the seventh circle; and here Virgil having thrown down into the hollow a cord, wherewith Dante was girt, they behold at that signal a monstrous and horrible figure come swimming up to them.

Now came I where the water's din was heard,
As down it fell into the other round,
Resounding like the hum of swarming bees:
When forth together issued from a troop,
That pass'd beneath the fierce tormenting storm,
Three spirits, running swift. They toward us came
And each one cried aloud, "Oh! do thou stay,
Whom, by the fashion of thy garb, we deem
To be some inmate of our evil land."

Ah me! what wounds I mark'd upon their limbs
Recent and old, inflicted by the flames.
E'en the remembrance of them grieves me yet.

Attentive to their cry, my teacher paused,
And turn'd to me his visage, and then spake:
"Wait now: our courtesy these merit well:
And were 't not for the nature of the place,
Whence glide the fiery darts, I should have said,
That haste had better suited thee than them." [wail,

They, when we stopp'd, resumed their ancient
And, soon as they had reach'd us, all the three
Whirl'd round together in one restless wheel.
As naked champions, smear'd with slippery oil
Are wont, intent, to watch their place of hold
And vantage, ere in closer strife they meet;
Thus each one, as he wheel'd, his countenance
At me directed, so that opposite

The neck moved ever to the twinkling feet.

"If woe of this unsound and dreary waste,"
Thus one began, "added to our sad cheer
Thus peel'd with flame, do call forth scorn on us
And our entreaties, let our great renown
Incline thee to inform us who thou art,
That dost imprint, with living feet unharm'd,
The soil of Hell. He, in whose track thou seest

My steps pursuing, naked though he be
 And reft of all, was of more high estate
 Than thou believest; grandchild of the chaste
 Gualdrada,¹ him they Guidoguerra call'd,
 Who in his lifetime many a noble act²
 Achieved, both by his wisdom and his sword.
 The other, next to me that beats the sand,
 Is Aldobrandi,³ name deserving well,
 In the upper world, of honor; and myself,
 Who in this torment do partake with them,
 Am Rusticucci,⁴ whom, past doubt, my wife,

¹ *Gualdrada.*] Gualdrada was the daughter of Bellincione Berti, of whom mention is made in the Paradise, Canto xv. and xvi. He was of the family of Ravignani, a branch of the Adimari. The Emperor Otho IV. being at a festival in Florence, where Gualdrada was present, was struck with her beauty; and inquiring who she was, was answered by Bellincione, that she was the daughter of one who, if it was his Majesty's pleasure, would make her admit the honor of his salute. On overhearing this, she arose from her seat, and blushing, in an animated tone of voice, desired her father that he would not be so liberal in his offers, for that no man should ever be allowed that freedom except him who should be her lawful husband. The Emperor was not less delighted by her resolute modesty than he had before been by the loveliness of her person; and calling to him Guido, one of his barons, gave her to him in marriage; at the same time raising him to the rank of a count, and bestowing on her the whole of Casentino, and a part of the territory of Romagna, as her portion. Two sons were the offspring of this union, Guglielmo and Ruggieri; the latter of whom was father of Guidoguerra, a man of great military skill and prowess; who, at the head of four hundred Florentines of the Guelph party, was signally instrumental to the victory obtained at Benevento by Charles of Anjou, over Manfredi, King of Naples, in 1265. One of the consequences of this victory was the expulsion of the Ghibellini, and the re-establishment of the Guelfi at Florence. Borghini, (*Disc. dell' Orig. di Firenze*, ediz. 1755, page 6.) as cited by Lombardi, endeavors by a comparison of dates to throw discredit on the above relation of Gualdrada's answer to her father, which is found in G. Villani, lib. v. c. xxxvii.: and Lombardi adds, that if it had been true, Bellincione would have been worthy of a place in the eighteenth Canto of Hell, rather than of being mentioned with praise in the Paradise: to which it may be answered, that the proposal of the father, however irreconcilable it may be to our notions of modern refinement, might possibly in those times have been considered rather as a sportive sally than as a serious exposure of his daughter's innocence. The incident is related, in a manner very unfavorable to Berti, by Francesco Sansovino, in one of his Novelle, inserted by Mr. Thomas Roscoe in his entertaining selection from the Italian Novelists, v. iii. p. 137.

² *Many a noble act.*]

Molto egli oprò col senno e con la mano.

Tasso, G. L. c. i. st. 1.

³ *Aldobrandi.*] Tegghiao Aldobrandi was of the noble family of Adimari, and much esteemed for his military talents. He endeavored to dissuade the Florentines from the attack which they meditated against the Siennese; and the rejection of his counsel occasioned the memorable defeat which the former sustained at Montaperto, and the consequent banishment of the Guelfi from Florence.

⁴ *Rusticucci.*] Giocopo Rusticucci, a Florentine, remarkable for his opulence and the generosity of his spirit.

Of savage temper, more than aught beside
Hath to this evil brought." If from the fire
I had been shelter'd, down amidst them straight
I then had cast me: nor my guide, I deem,
Would have restrain'd my going: but that fear
Of the dire burning vanquish'd the desire,
Which made me eager of their wish'd embrace.

I then began: "Not scorn, but grief much more,
Such as long time alone can cure, your doom
Fix'd deep within me, soon as this my lord
Spake words, whose tenor taught me to expect
That such a race, as ye are, was at hand.
I am a countryman of yours, who still
Affectionate have utter'd, and have heard
Your deeds and names renown'd. Leaving the gall
For the sweet fruit I go, that a sure guide
Hath promised to me. But behooves, that far
As to the centre first I downward tend."

"So may long space thy spirit guide thy limbs,"
He answer straight return'd; "and so thy fame
Shine bright when thou art gone, as thou shalt tell,
If courtesy and valor, as they wont,
Dwell in our city, or have vanish'd clean;
For one amidst us late condemn'd to wail,
Borsiere,¹ yonder walking with his peers,
Grieves us no little by the news he brings."

"An upstart multitude and sudden gains,
Pride and excess, Oh, Florence! have in thee
Engender'd, so that now in tears thou mourn'st!"

Thus cried I, with my face upraised, and they
All three, who for an answer took my words
Look'd at each other, as men look when truth
Comes to their ear. "If at so little cost,"²
They all at once rejoin'd, "thou satisfy
Others who question thee, Oh, happy thou!

¹ *Borsiere.*] Guglielmo Borsiere, another Florentine whom Boccaccio, in a story which he relates of him, terms "a man of courteous and elegant manners, and of great readiness in conversation." *Dec. Giorn.* i. Nov. 8.

² *At so little cost.*] They intimate to our poet (as Lombardi well observes) the inconveniences to which his freedom of speech was about to expose him in the future course of his life.

Gifted with words so apt to speak thy thought.
Wherefore, if thou escape this darksome clime,
Returning to behold the radiant stars,
When thou with pleasure shalt retrace the past,¹
See that of us thou speak among mankind."

This said, they broke the circle, and so swift
Fled, that as pinions seem'd their nimble feet.

Not in so short a time might one have said
"Amen," as they had vanish'd. Straight my guide
Pursued his track. I followed: and small space
Had we passed onward, when the water's sound
Was now so near at hand, that we had scarce
Heard one another's speech for the loud din.

E'en as the river,² that first holds its course
Unmingled, from the Mount of Vesulo,
On the left side of Apennine, toward
The east, which Acquacheta higher up
They call, ere it descend into the vale,
At Forli,³ by that name no longer known,
Rebellows o'er Saint Benedict, roll'd on
From the Alpine summit down a precipice,
Where space⁴ enough to lodge a thousand spreads;
Thus downward from a craggy steep we found
That this dark wave resounded, roaring loud,
So that the ear its clamor soon had stunn'd.

I had a cord⁵ that braced my girdle round,

¹ *When thou with pleasure shalt retrace the past.*]

Quando ti gioverà dicere io fui.

So Tasso, G. L. c. xv. st 38:—

Quando mi gioverà narrar altrui
Le novità vedute, e dire; io fui.

² *E'en as the river.*] He compares the fall of Phlegethon to that of the Montone (a river in Romagna) from the Apennine above the Abbey of St. Benedict. All the other streams that rise between the sources of the Po and the Montone, and fall from the left side of the Apennine, join the Po, and accompany it to the sea.

³ *At Forli.*] Because there it loses the name of Acquacheta, and takes that of Montone.

⁴ *Where space.*] Either because the abbey was capable of containing more than those who occupied it, or because (says Landino) the lords of that territory, as Boccaccio related on the authority of the abbot, had intended to build a castle near the water-fall, and to collect within its walls the population of the neighboring villages.

⁵ *A cord.*] This passage, as it is confessed by Landino, involves a fiction sufficiently obscure. His own attempt to unravel it does not

Wherewith I erst had thought fast bound to take
 The painted leopard. This when I had all
 Unloosen'd from me (so my master bade)
 I gather'd up, and stretch'd it forth to him.
 Then to the right he turn'd, and from the brink
 Standing few paces distant, cast it down
 Into the deep abyss. "And somewhat strange,"
 Thus to myself I spake, "signal so strange,"
 Betokens, which my guide with earnest eye
 Thus follows." Ah! what caution must men use
 With those who look not at the deed alone,
 But spy into the thoughts with subtle skill.¹
 "Quickly shall come," he said, "what I expect;
 Thine eye discover quickly that, whereof
 Thy thought is dreaming." Ever to that truth,²
 Which but the semblance of a falsehood wears,
 A man, if possible, should bar his lip;
 Since, although blameless, he incurs reproach.
 But silence here were vain; and by these notes,³
 Which now I sing, reader, I swear to thee,

much lessen the difficulty. That which Lombardi has made is something better. It is believed that our Poet, in the earlier part of his life, had entered into the Order of St. Francis. By observing the rules of that profession, he had designed to mortify his carnal appetites, or, as he expresses it, "to take the painted leopard" (that animal, which, as we have seen in a note to the first Canto, represented Pleasure) "with this cord." This part of the habit he is now desired by Virgil to take off; and it is thrown down the gulf, to allure Geryon to them with the expectation of carrying down one who had cloaked his iniquities under the garb of penitence and self-mortification; and thus (to apply to Dante on this occasion the words of Milton)

He, as Franciscan, thought to pass disguised.

¹ *But spy into the thoughts with subtle skill.*]

Sorrise Uranio, che per entro vede
 Gli altrui pensier col senno.

Menzini; Sonetto. Mentre io dormic.

² *Ever to that truth.*] This memorable apophthegm is repeated by Luigi Pulci and Trissino:—

Sempre a quel ver, ch' ha faccia di menzogna,
 E più sennò tacer la lingua cheta,
 Che spesso senza colpa fa vergogna.

Morgante Magg. c. xxiv.

La verità, che par mensogna,
 Si dovrebbe tacer dall' uom ch' è saggio

Italia Lib. c. xvi.

³ *By these notes.*] So Frezzi:—

Per queste rime mie, lettore, ti giuro,

Il Quadrir. lib. iii. cap. 16.

So may they favor find to latest times!
 That through the gross and murky air I spied
 A shape come swimming up, that might have quell'd
 The stoutest heart with wonder; in such guise
 As one returns, who hath been down to loose
 An anchor grappled fast against some rock,
 Or to aught else that in the salt wave lies,
 Who, upward springing, close draws in his feet.

CANTO XVII.

ARGUMENT.

The monster Geryon is described; to whom while Virgil is speaking in order that he may carry them both down to the next circle, Dante, by permission, goes a little farther along the edge of the void, to descry the third species of sinners contained in this compartment, namely, those who have done violence to Art; and then returning to his master, they both descend, seated on the back of Geryon.

“Lo! the fell monster¹ with the deadly sting,
 Who passes mountains, breaks through fenced walls
 And firm embattled spears, and with his filth
 Taints all the world.” Thus me my guide address'd,
 And beckon'd him, that he should come to shore,
 Near to the stony causeway's utmost edge.

Forthwith that image vile of Fraud appear'd,
 His head and upper part exposed on land,
 But laid not on the shore his bestial train.
 His face the semblance of a just man's wore,
 So kind and gracious was its outward cheer;
 The rest was serpent all: two shaggy claws
 Reach'd to the arm-pits; and the back and breast,
 And either side, were painted o'er with nodes

In like manner, Pindar confirms his varacity by an oath:—

Nai μὰ γὰρ Ὀρκον, ἐμὰν δόξαν.

Nem. xi. 30.

which is imitated, as usual, by Chiabrera:—

Ed io lungo il Permessò

sacro alle Muse obligherò mia fede.

Canz. Ercico. xliii. 75.

¹ The fell monster.] Fraud.

And orbits. Colors variegated more
 Nor Turks nor Tartars e'er on cloth of state
 With interchangeable embroidery wove,
 Nor spread Arachne o'er her curious loom.
 As oft-times a light skiff, moor'd to the shore,
 Stands part in water, part upon the land;
 Or, as where dwells the greedy German boor,
 The beaver settles, watching for his prey;
 So on the rim, that fenced the sand with rock,
 Sat perch'd the fiend of evil. In the void
 Glancing, his tail upturn'd its venomous fork,
 With sting like scorpion's arm'd. Then thus my
 "Now need our way must turn few steps apart, [guide:
 Far as to that ill beast, who couches there."

Thereat, toward the right our downward course
 We shaped, and, better to escape the flame
 And burning marl, ten paces on the verge
 Proceeded. Soon as we to him arrive,
 A little farther on mine eye beholds
 A tribe of spirits, seated on the sand
 Near to the void. Forthwith my master spake:
 "That to the full thy knowledge may extend
 Of all this round contains, go now, and mark
 The mien these wear: but hold not long discourse.
 Till thou returnest, I with him meantime
 Will parley, that to us he may vouchsafe
 The aid of his strong shoulders." Thus alone,
 Yet forward on the extremity I paced
 Of that seventh circle, where the mournful tribe
 Were seated. At the eyes forth gush'd their pangs
 Against the vapors and the torrid soil
 Alternately their shifting hands they plied.
 Thus use the dogs in summer still to ply
 Their jaws and feet by turns, when bitten sore
 By gnats, or flies, or gadflies swarming round.

Noting the visages of some, who lay
 Beneath the pelting of that dolorous fire,
 One of them all I knew not; but perceived,
 That pendent from his neck each bore a pouch¹

¹ *A pouch.*] A purse, whereon the armorial bearings of each were

With colors and with emblems various mark'd,
On which it seemed as if their eye did feed.

And when, amongst them, looking round I came
A yellow purse¹ I saw with azure wrought,
That wore a lion's countenance and port.
Then, still my sight pursuing its career,
Another² I beheld, than blood more red,
A goose display of whiter wing than curd.
And one, who bore a fat and azure swine³
Pictured on his white scrip, address'd me thus:
"What dost thou in this deep? Go now and know,
Since yet thou livest, that my neighbor here
Vitaliano⁴ on my left shall sit.
A Paduan with these Florentines am I.
Oft-times they thunder in mine ears, exclaiming,
'Oh! haste that noble night,⁵ he who the pouch
'With the three goats⁶ will bring.'" This said, he
writhed

The mouth, and loll'd the tongue out, like an ox
That licks his nostrils. I, lest longer stay
He ill might brook, who bade me stay not long,
Backward my steps from those sad spirits turn'd.

My guide already seated on the haunch
Of the fierce animal I found; and thus
He me encouraged. "Be thou stout: be hold
Down such a steep flight must we now descend.
Mount thou before: for, that no power the tail

emblazoned. According to Landino, our Poet implies that the usurer can pretend to no other honor than such as he derives from his purse and his family. The description of persons by their heraldic insignia is remarkable both on the present and several other occasions in this poem.

¹ *A yellow purse.*] The arms of the Gianfigliuzzi of Florence.

² *Another.*] Those of the Ubbriachi, another Florentine family of high distinction.

³ *A fat and azure swine.*] The arms of the Scrovigni, a noble family of Padua.

⁴ *Vitaliano.*] Vitaliano del Dente, a Paduan,

⁵ *That noble knight.*] Giovanni Bujamonti, a Florentine usurer, the most infamous of his time.

⁶ *Goats.*] Monti, in his Proposta, had introduced a facetious dialogue, on the supposed mistake made in the interpretation of this word "Becchi" by the compilers of the Della Crusca Dictionary, who translated it "goats," instead of "beaks." He afterwards saw his own error, and had the ingenuousness to confess it in the Appendix, p. 27. Having in the former editions of this work been betrayed into the same misunderstanding of my author, I cannot do less than follow so good an example, by acknowledging and correcting it.

May have to harm thee, I will be i' th' midst."

As one,¹ who hath an ague fit so near,
His nails already are turned blue, and he
Quivers all o'er, if he but eye the shade;
Such was my cheer at hearing of his words.
But shame² soon interposed her threat, who makes
The servant bold in presence of his lord.

I settled me upon those shoulders huge,
And would have said, but that the words to aid
My purpose came not, "Look thou clasp me firm."

But he whose succor then not first I proved,
Soon as I mounted, in his arms aloft,
Embracing, held me up; and thus he spake:
"Geryon! now move thee: be thy wheeling gyres
Of ample circuit, easy thy descent.

Think on the unusual burden thou sustain'st."

As a small vessel, backening out from land,
Her station quits; so thence the monster loosed,
And, when he felt himself at large, turn'd round
There, where the breast had been, his forked tail.
Thus, like an eel, outstretch'd at length he steer'd,
Gathering the air up with retractile claws.

Not greater was the dread, when Phaeton
The reins let drop at random, whence high heaven,
Whereof signs yet appear, was wrapt in flames;
Nor when ill-fated Icarus perceived,
By liquefaction of the scalded wax,
The trusted pennons loosen'd from his loins,
His sire exclaiming loud, "Ill way thou keep'st,"
Than was my dread, when round me on each part
The air I view'd, and other object none
Save the fell beast. He, slowly sailing, wheels

¹ *As one.*] Dante trembled with fear, like a man who, expecting the return of a quartan ague, shakes even at the sight of a place made cool by the shade.

² *But shame.*] I have followed the reading in Vellutello's edition:—

Ma vergogna mi fe le sue minacce;

which appears preferable to the common one:—

Ma vergogni mi fer, &c.

It is necessary that I should observe this, because it has been imputed to me as a mistake.

His downward motion, unobserved of me,
 But that the wind, arising to my face,
 Breathes on me from below. Now on our right
 I heard the cataract beneath us leap [plore,
 With hideous crash; whence bending down to ex-
 New terror I conceived at the steep plunge;
 For flames I saw, and wailings smote mine ear:
 So that, all trembling, close I crouch'd my limbs,
 And then distinguish'd, unperceived before,
 By the dread torments that on every side
 Drew nearer, how our downward course we wound.

As falcon, that hath long been on the wing,
 But lure nor bird hath seen, while in despair
 The falconer cries, "Ah, me! thou stoop'st to earth,"
 Wearied descends, whence nimbly he arose
 In many an airy wheel, and lighting sits
 At distance from his lord in angry mood;
 So Geryon lighting places us on foot
 Low down at base of the deep-furrow'd rock,
 And, of his burden there discharged, forthwith
 Sprang forward, like an arrow from the string.

CANTO XVIII.

ARGUMENT.

The Poet describes the situation and form of the eighth circle, divided into ten gulfs, which contain as many different descriptions of fraudulent sinners; but in the present Canto he treats only of two sorts: the first is of those who, either for their own pleasure, or for that of another, have seduced any woman from her duty; and these are scourged of demons in the first gulf: the other sort is of flatterers, who in the second gulf are condemned to remain immersed in filth.

THERE is a place within the depths of hell
 Call'd Malebolge, all of rock dark-stain'd
 With hue ferruginous, e'en as the steep
 That round it circling winds. Right in the midst
 Of that abominable region yawns
 A spacious gulf profound, whereof the frame

Due time shall tell. The circle, that remains,
Throughout its round, between the gulf and base
Of the high craggy banks, successive forms
Ten bastions, in its hollow bottom raised.

As where, to guard the walls, full many a foss
Begirds some stately castle, sure defence¹
Affording to the space within; so here
Were model'd these; and as like fortresses,
E'en from their threshold to the brink without,
Are flank'd with bridges; from the rock's low base
Thus flinty paths advanced, that 'cross the moles
And dikes struck onward far as to the gulf,
That in one bound collected cuts them off.
Such was the place, wherein we found ourselves
From Geryon's back dislodged. The bard to left
Held on his way, and I behind him moved.

On our right hand new misery I saw,
New pains, new executioners of wrath,
That swarming peopled the first chasm. Below
Were naked sinners. Hitherward they came,
Meeting our faces, from the middle point:
With us beyond,² but with a larger stride.
E'en thus the Romans,³ when the year returns

¹ *Sure defence.*] *La parte dov' e' son rendon sicura.*
This is the common reading; besides which there are two others.

La parte dove il sol rende figura;
and, *La parte dov' ei son rende figura:*

the former of which two, Lombardi says, is found in Daniello's edition printed at Venice, 1568; in that printed in the same city with the commentaries of Landino and Vellutello, 1572; and also in some MSS. The latter, which has very much the appearance of being genuine, was adopted by Lombardi himself, on the authority of a text supposed to be in the handwriting of Filippo Villani, but so defaced by the alterations made in it by some less skillful hand, that the traces of the old ink were with difficulty recovered; and it has, since the publication of Lombardi's edition, been met with also in the Monte Casino MS. Monti is decided in favor of Lombardi's reading, and Biagioli opposed to it.

² *With us beyond.*] Beyond the middle point they tended the same way with us, but their pace was quicker than ours.

³ *E'en thus the Romans.*] In the year 1300, Pope Boniface VIII., to remedy the inconvenience occasioned by the press of people who were passing over the bridge of St. Angelo during the time of the Jubilee, caused it to be divided lengthwise by a partition; and ordered, that all those who were going to St. Peter's should keep one side, and those returning the other. G. Villani, who was present, describes the order that was preserved, lib. viii. c. xxxvi. It was at this time, and on this occasion, as the honest historian tells us, that he first conceived the design of "compiling his book."

Of Jubilee, with better speed to rid
 The thronging multitudes, their means devise
 For such as pass the bridge; that on one side
 All front toward the castle, and approach
 Saint Peter's fane, on the other towards the mount.

Each diverse way, along the grisly rock,
 Horn'd demons I beheld, with lashes huge,
 That on their back unmercifully smote.
 Ah! how they made them bound at the first stripe
 None for the second waited, nor the third.

Meantime, as on I pass'd, one met my sight,
 Whom soon as view'd, "Of him," cried I, "not yet
 Mine eye hath had his fill." I therefore stay'd¹
 My feet to scan him, and the teacher kind
 Paused with me, and consented I should walk
 Backward a space; and the tormented spirit,
 Who thought to hide him, bent his visage down.
 But it avail'd him naught; for I exclaim'd:
 "Thou who dost cast thine eye upon the ground,
 Unless thy features do belie thee much,
 Venedico² art thou. But what brings thee
 Into this bitter seasoning?" He replied:
 "Unwillingly I answer to thy words.
 But thy clear speech, that to my mind recalls
 The world I once inhabited, constrains me.
 Know then 'twas I who led fair Ghisola
 To do the Marquis's will, however fame
 The shameful tale have bruited. Nor alone,
 Bologna hither sendeth me to mourn,
 Rather with us the place is so o'erthrong'd,
 That not so many tongues this day are taught,
 Betwixt the Reno and Savena's stream,
 To answer *Sipa*⁴ in their country's phrase.

¹ *I therefore stay'd.*] "I piedi affissi" is the reading of the Nidobeatina edition: but Lombardi is under an error, when he tells us that the other editions have "gli occhi affissi;" for Vellutello's at least, printed in 1544, agrees with the Nidobeatina.

² *Venedico.*] Venedico Caccianimico, a Bolognese, who prevailed on his sister Ghisola to prostitute herself to Obizzo da Este, Marquis of Ferrara, whom we have seen among the tyrants. Canto xii.

³ *Seasoning.*] Salse. Monti, in his *Proposta*, following Benvenuto da Imola, takes this to be the name of a place. If so, a play must have been intended on the word, which cannot be preserved in English.

⁴ *To answer Sipa.*] He denotes Bologna by its situation between the

And if of that securer proof thou need,
Remember but our craving thirst for gold."

Him speaking thus, a demon with his thong
Struck and exclaim'd, "Away, corrupter! here
Women are none for sale." Forthwith I join'd
My escort, and few paces thence we came
To where a rock forth issued from the bank.
That easily ascended, to the right
Upon its splinter turning, we depart
From those eternal barriers. When arrived.
Where, underneath, the gaping arch lets pass
The scourged souls: "Pause here," the teacher said,
"And let these others miserable now
Strike on thy ken; faces not yet beheld,
For that together they with us have walk'd."

From the old bridge we eyed the pack, who came
From the other side toward us, like the rest,
Excoriate from the lash. My gentle guide,
By me unquestion'd, thus his speech resumed:
"Behold that lofty shade, who this way tends.
And seems too woe-begone to drop a tear.
How yet the regal aspect he retains!
Jason is he, whose skill and prowess won
The ram from Colchos. To the Lemnian isle
His passage thither led him, when those bold
And pitiless women had slain all their males.
There he with tokens and fair witching words
Hypsipyle¹ beguiled, a virgin young,
Who first had all the rest herself beguiled.
Impregnated, he left her there forlorn.
Such is the guilt condemns him to this pain.
Here too Medea's injuries are avenged.
All bear him company, who like deceit
To his have practiced. And thus much to know
Of the first vale suffice thee, and of those

rivers Savena to the east, and Reno to the west of that city; and by a peculiarity of dialect, the use of the affirmative *sipa* instead either of *si*, or, as Monti will have it, of *sia*.

¹ *Hypsipyle*.] See Apollonius Rhodius, i. i. and Valerius Flaccus, i. ii. Hypsipyle deceived the other women, by concealing her father, Thoas, when they had agreed to put all their males to death.

Whom its keen torments urge." Now had we come
Where, crossing the next pier, the straiten'd path
Bestrides its shoulders to another arch.

Hence, in the second chasm we heard the ghosts,
Who gibber in low, melancholy sounds, [selves
With wide-stretch'd nostrils snort, and on them-
Smite with their palms. Upon the banks a scurf,
From the foul steam condensed, encrusting hung,
That held sharp combat with the sight and smell.

So hollow is the depth, that from no part,
Save on the summit of the rocky span,
Could I distinguish aught. Thus far we came;
And thence I saw, within the foss below,
A crowd immersed in ordure, that appear'd
Druff of the human body. There beneath
Searching with eye inquisitive, I mark'd
One with his head so grimed, 'twere hard to deem
If he were clerk or layman. Loud he cried:
"Why greedily thus bendest more on me,
Than on these other filthy ones, thy ken?"

"Because, if true my memory," I replied,
"I heretofore have seen thee with dry locks;
And thou Alessio¹ art, of Lucca sprung.
Therefore than all the rest I scan thee more."

Then beating on his brain, these words he spake:
"Me thus low down my flatteries have sunk,
Wherewith I ne'er enough could glut my tongue."

My leader thus: "A little further stretch
Thy face, that thou the visage well may'st note
Of that besotted, sluttish courtezan,
Who there doth rend her with defiled nails,
Now crouching down, now risen on her feet,
Thais² is this, the harlot, whose false lip
Answer'd her doting paramour that ask'd,
'Thankest me much!'—'Say rather, wondrously,'
And, seeing this, here satiate be our view."

¹ *Alessio*.] Alessio, of an ancient and considerable family in Lucca, called the Intermini.

² *Thais*.] He alludes to that passage in the *Eunuchus* of Terence, where Thraso asks if Thais was obliged to him for the present he had

CANTO XIX.

ARGUMENT.

They come to the third gulf, wherein are punished those who have been guilty of simony. These are fixed with the head downwards in certain apertures, so that no more of them than the legs appear without, and on the soles of their feet are seen burning flames. Dante is taken down by his guide into the bottom of the gulf; and there finds Pope Nicholas the Fifth, whose evil deeds, together with those of other pontiffs, are bitterly reprehended. Virgil then carries him up again to the arch, which affords them a passage over the following gulf.

WOE to thee, Simon Magus! woe to you,
His wretched followers! who the things of God,
Which should be wedded unto goodness, them,
Rapacious as ye are, do prostitute
For gold and silver in adultery.
Now must the trumpet sound for you, since yours
Is the third chasm. Upon the following vault
We now had mounted, where the rock impends
Directly o'er the centre of the foss.

Wisdom Supreme! how wonderful the art,
Which thou dost manifest in heaven, in earth,
And in the evil world, how just a meed
Allotting by thy virtue unto all.

I saw the livid stone, throughout the sides
And in its bottom full of apertures,
All equal in their width, and circular each.
Nor ample less nor larger they appear'd
Than, in Saint John's fair dome¹ of me beloved,
Those framed to hold the pure baptismal streams,
One of the which I brake, some few years past,
To save a whelming infant: and be this
A seal to undeceive whoever doubts

sent her; and Gnatho replies, that she had expressed her obligation in the most forcible terms:—

T. Magnas vero agere gratias Thais mihi?

G. Ingentes.

Eun. a lil. a. l.

¹ *Saint John's fair dome.*] The apertures in the rock were of the same dimensions as the fonts of St. John the Baptist at Florence; one of which, Dante says, he had broken, to rescue a child that was playing near and fell in. He intimates, that the motive of his breaking the font had been maliciously represented by his enemies.

The motive of my deed. From out the mouth
 Of every one emerged a sinner's feet,
 And of the legs high upward as the calf.
 The rest beneath was hid. On either foot
 The souls were burning; whence the flexile joints
 Glanced with such violent motion, as had snapp'd
 Asunder cords or twisted withs. As flame,
 Feeding on unctuous matter, glides along
 The surface, scarcely touching where it moves;
 So here, from heel to point, glided the flames.

"Master! say who is he, than all the rest
 Glancing in fiercer agony, on whom
 A ruddier flame doth prey?" I thus inquired.

"If thou be willing," he replied, "that I
 Carry thee down, where least the slope bank falls,
 He of himself shall tell thee, and his wrongs."

I then: "As pleases thee, to me is best.
 Thou art my lord; and know'st that ne'er I quit
 Thy will: what silence hides, that know'st thou."

Thereat on the fourth pier we came, we turn'd,
 And on our left descended to the depth,
 A narrow strait, and perforated close.
 Nor from his side my leader set me down,
 Till to his orifice he brought, whose limb
 Quivering express'd his pang. "Whoe'er thou art,
 Sad spirit! thus reversed, and as a stake
 Driven in the soil," I in these words began;
 "If thou be able, utter forth thy voice."

There stood I like the friar, that doth shrive
 A wretch for murder doom'd, who, e'en when fix'd,¹
 Calleth him back, whence death awhile delays.

He shouted: "Ha! already standest there?
 Already standest there, Oh, Boniface!"²

¹ *When fix'd.*] The commentators on Boccaccio's Decameron, p. 72. ediz. Giunti, 1573, cite the words of the statute by which murderers were sentenced thus to suffer at Florence. "Assassinus trahatur ad caudam muli seu asini usque ad locum justitiæ; et ibidem plantetur capite deorsum, ita quod moriatur." "Let the assassin be dragged at the tail of a mule or ass to the place of justice; and there let him be set in the ground with his face downward, so that he die."

² *Oh, Boniface!*] The spirit mistakes Dante for Boniface VIII., who was then alive; and who he did not expect would have arrived so soon, in consequence, as it should seem, of a prophecy, which predicted the death of that pope at a later period. Boniface died in 1303.

By many a year the writing play'd me false.
So early dost thou surfeit with the wealth,
For which thou fearedst not in guile¹ to take
The lovely lady, and then mangle her?"

I felt as those who, piercing not the drift
Of answer made them, stand as if exposed
In mockery, nor know what to reply;
When Virgil thus admonish'd: "Tell him quick
'I am not he, not he whom thou believest,'"

And I, as was enjoin'd me, straight replied.
That heard, the spirit all did wrench his feet,
And, sighing, next in woeful accent spake:
"What then of me requirest? If to know
So much imports thee, who I am, that thou
Hast therefore down the bank descended, learn
That in the mighty mantle I was robed,²
And of a she-bear was indeed the son,
So eager to advance my whelps, that there
My having in my purse above I stow'd,
And here myself. Under my head are dragg'd
The rest, my predecessors in the guilt
Of simony. Stretch'd at their length, they lie
Along an opening in the rock. 'Midst them
I also low shall fall, soon as he comes,
For whom I took thee, when so hastily
I question'd. But already longer time
Hath pass'd, since my soles kindled, and I thus
Upturn'd have stood, than is his doom to stand
Planted with fiery feet, for after him,
One yet of deeds more ugly shall arrive,
From forth the west, a shepherd without law,³
Fated to cover both his form and mine.
He a new Jason⁴ shall be call'd, of whom

¹ *In guile.*] "Thou didst presume to arrive by fraudulent means at the papal power, and afterwards to abuse it."

² *In the mighty mantle I was robed.*] Nicholas III. of the Orsini family, whom the Poet therefore calls "figliuol dell' orsa," "son of the she-bear." He died in 1281.

³ *From forth the west, a shepherd without law.*] Bertrand de Got, Archbishop of Bourdeaux, who succeeded to the pontificate in 1305, and assumed the title of Clement V. He transferred the holy see to Avignon in 1308, (where it remained till 1376,) and died in 1314.

⁴ *A new Jason.*] "But after the death of Seleucus, when Antiochus

In Maccabees we read; and favor such
As to that priest his king indulgent show'd,
Shall be of France's monarch¹ shown to him."

I know not if I here too far presumed,
But in this strain I answer'd: "Tell me now
What treasures from Saint Peter at the first
Our Lord demanded, when he put the keys
Into his charge? Surely he ask'd no more
But 'Follow me!' Nor Peter,² nor the rest,
Or gold or silver of Matthias took,
When lots were cast upon the forfeit place
Of the condemned soul.³ Abide thou then;
Thy punishment of right is merited:
And look thou well to that ill-gotten coin,
Which against Charles⁴ thy hardihood inspired.
If reverence of the keys restrain'd me not,
Which thou in happier times didst hold, I yet
Severer speech might use. Your avarice
O'ercasts the world with mourning, under foot⁵
Treading the good, and raising bad men up.
Of shepherds like to you, the Evangelist⁶

called Epiphanes, took the kingdom, Jason, the brother of Onias, labored underhand to be high-priest, promising unto the king, by intercession, three hundred and threescore talents of silver, and of another revenue eighty talents." *Maccab. b. ii. ch. iv. 7, 8.*

¹ *Of France's monarch.]* Philip IV. of France. See G. Villani, lib. viii. c. lxxx.

² *Nor Peter.]* Acts of the Apostles, ch. i. 26.

³ *The condemned soul.]* Judas.

⁴ *Against Charles.]* Nicholas III. was enraged against Charles I. King of Sicily, because he rejected with scorn a proposition made by that pope for an alliance between their families. See G. Villani, Hist. lib. vi. c. liv.

⁵ *Under foot.]*

— So shall the world go on,
To good malignant, to bad men benign.

Milton, P. L. b. xli. 538.

⁶ *The Evangelist.]* Rev. c. xvii. 1, 2, 3.—Petrarch, in one of his Epistles, had his eye on these lines: "*Gaude (inquam) et ad aliquid utilis inventa gloriare bonorum hostis et malorum hospes, atque asylum pessima reru a Babylon feris, Rhodani ripis imposita, famosa dicam an infamis meretrix, fornicata cum regibus terræ. Illa equidem ipsa es quam in spiritu sacer vidit Evangelista. Illa eadem, inquam, es, non alia, sedens super aquas multas, sive ad littora tribus cincta fluminibus sive rerum atque divitiarum turba mortalium quibus lasciviens ac secura insides opum immemor æternarum sive ut idem qui vidit, exposuit. Populi et gentes et linguæ aquæ sunt, super quas meretrix sedes, recognosce habitum.*" &c. *Petrarche Opera, ed. fol. Basil. 1554. Epist. sine titulo Liber, ep. xvi. p. 729.* The text is here probably corrupted. The construction certainly may be rendered easier by omitting the *ad* before

Was ware, when her, who sits upon the waves,
 With kings in filthy whoredom he beheld;
 She who with seven heads tower'd at her birth,
 And from ten horns her proof of glory drew,
 Long as her spouse in virtue took delight.
 Of gold and silver ye have made your god,
 Differing wherein from the idolator,
 But that he worships one, a hundred ye?
 Ah, Constantine! to how much ill gave birth,

littora, and substituting a comma for a full stop after *exposuit*. With all the respect that is due to a venerable prelate and truly learned critic, I cannot but point out a mistake he has fallen into, relating to this passage, when he observes, that "Numberless passages in the writings of Petrarch speak of Rome under the name of Babylon. But an equal stress is not to be laid on all these. It should be remembered, that the popes, in Petrarch's time, resided at Avignon, greatly to the disparagement of themselves, as he thought, and especially of Rome; of which this singular man was a little less than idolatrous. The situation of the place, surrounded by waters, and his splanetic concern for the *exiled* church, (for under this idea he painted to himself the pope's migration to the banks of Avignon), brought to his mind the condition of the Jewish church in the Babylonian captivity. And this parallel was all, perhaps, that he meant to insinuate in most of those passages. But when he applies the prophecies to Rome, as to the *Apocalyptic* Babylon, (as he clearly does in the epistle under consideration), his meaning is not equivocal, and we do him but justice to give him an honorable place among the *TESDES VERITATIS*." *An introduction to the Study of the Prophecies, &c.*, by Richard Hurd, D. D. serm. vii. p. 239. note y. ed. 1772. Now, a reference to the words printed in Italics, which the Bishop of Worcester has omitted in his quotation, will make it sufficiently evident, that *Avignon*, and not *Rome*, is here alluded to by Petrarch. The application that is made of these prophecies by two men so eminent for their learning and sagacity as Dante and Petrarch is, however, very remarkable, and must be satisfactory to those who have renounced the errors and corruptions of the papacy. Such applications were indeed frequent in the middle ages, as may be seen in the "Sermons" above referred to. Balbo observes, that it is not Rome, as most erroneously interpreted, but Avignon, and the court there, that is termed Babylon by Dante and Petrarch. *Vita di Dante*, v. ii. p. 103.

¹ *Ah, Constantine!* He alludes to the pretended gift of the Lateran by Constantine to Sylvester, of which Dante himself seems to imply a doubt, in his treatise "De Monarchiâ."—"Ergo scindere Imperium, Imperatori non licet. Si ergo aliquæ dignitates per Constantinum essent alienatæ (ut dicunt) ab Imperio, &c. lib. iii. "Therefore to make a rent in the empire exceeds the lawful power of the emperor himself. If, then some dignities were by Constantine alienated (as they report) from the empire, &c." In another part of the same treatise he speaks of the alienation with less doubt indeed, but not with less disapprobation: "Oh, felicem populum! Oh, Ausoniam te gloriosam! si vel numquam infirmator imperii tui exitisset; vel numquam sua pia intentio ipsum fefellisset."—"Oh, happy people! Oh, glorious Italy! if either he who thus weakened thine empire had never been born, or had never suffered his own pious intentions to mislead him." Lib. ii. *ad finem*. The gift is by Ariosto very humorously placed in the moon among the things lost or abused on earth:—

Di varj fiori ad un gran monte passa,
 Ch' ebber già buono odore, or puzzan forte.

Not thy conversion, but that plenteous dower,
Which the first wealthy Father gain'd from thee

Meanwhile, as thus I sung, he, whether wrath
Or conscience smote him, violent upsprang
Spinning on either sole. I do believe

My teacher well was pleased, with so composed
A lip he listen'd ever to the sound

Of the true words I utter'd. In both arms
He caught, and, to his bosom lifting me,
Upward retraced the way of his descent.

Nor weary of his weight, he press'd me close,
Till to the summit of the rock we came,
Our passage from the fourth to the fifth pier.
His cherish'd burden there gently he placed
Upon the rugged rock and steep, a path
Not easy for the clambering goat to mount.

Thence to my view another vale appear'd.

CANTO XX.

ARGUMENT.

The Poet relates the punishment of such as presumed, while living, to predict future events. It is to have their faces reversed and set the contrary way on their limbs, so that, being deprived of the power to see before them, they are constrained ever to walk backwards. Among these Virgil points out to him Amphiaraus, Tiresias, Aruns, and Manto, (from the mention of whom he takes occasion to speak of the origin of Mantau) together with several others, who had practis'd the arts of divination and astrology.

AND now the verse proceeds to torments new,
Fit argument of this the twentieth strain

Questo era il dono (se però dir lece)
Che Costantino al buon Silvestro fece.

Ork. Fur. c. xxxiv. st. 8.

Milton has translated both this passage and that in the text. *And Works*, vol. i. p. 11. ed. 1753:—

Ah, Constantine! of how much ill was cause
Not thy conversion, but those rich domains
That the first wealthy pope received of thee.
Then pass'd he to a flowery mountain green,
Which once smelt sweet, now stinks as odiously;
This was that gift, if you the truth will have,
That Constantine to good Silvester gave.

Of the first song, whose awful theme records
The spirits whelm'd in woe. Earnest I look'd
Into the depth, that open'd to my view,
Moisten'd with tears of anguish, and beheld
A tribe, that came along the hollow vale,
In silence weeping: such their step as walk
Quires, chanting solemn litanies, on earth.

As on them more direct mine eye descends,
Each wonderously seem'd to be reversed¹
At the neck-bone, so that the countenance
Was from the reins averted; and because
None might before him look, they were compell'd
To advance with backward gait. Thus one perhaps
Hath been by force of palsy clean transposed,
But I ne'er saw it nor believe it so.

Now, reader! think within thyself, so God
Fruit of thy reading give thee! how I long
Could keep my visage dry,² when I beheld
Near me our form distorted in such guise,
That on the hinder parts fallen from the face
The tears down-streaming roll'd. Against a rock
I lean'd and wept, so that my guide exclaim'd:
“What, and art thou, too, witless as the rest?
Here pity most doth show herself alive,
When she is dead. What guilt exceedeth his,
Who with Heaven's judgment in his passion strives?
Raise up thy head, raise up, and see the man
Before whose eyes³ earth gap'd in Thebes, when all

¹ *Reversed.*]

But very uncouth sight was to behold
How he did fashion his untoward pace;
For as he forward mov'd his footing old,
So backward still was turn'd his wrinkled face;
Unlike to men, who, ever as they trace,
Both feet and face one way are wont to lead.

Spenser, Faëry Queen, b. i. c. viii. st. 31

² ——— *How I long.*

Could keep my visage dry.]

Sight so deform what heart of man could long
Dry eyed behold? Adam could not, but wept.

Milton, P. L. b. xi. 495.

³ *Before whose eyes.*] Amphiaräus, one of the seven kings who besieged Thebes. He is said to have been swallowed up by an opening of the earth. See Lidgate's *Storie of Thebes*, part. iii. where it is told how the “Bishop Amphiaräus” fell down to hell;—

Cried out, 'Amphiaraus, whither rushest?
 Why leavest thou the war?' He not the less
 Fell ruining¹ far as to Minos down,
 Whose grapple none eludes. Lo! how he makes
 The breast his shoulders; and who once too far
 Before him wish'd to see, now backward looks,
 And treads reverse his path. Tiresias² note,
 Who semblance changed, when woman he became
 Of male, through every limb transform'd; and then
 Once more behooved him with his rod to strike
 The two entwining serpents, ere the plumes,
 That mark'd the better sex, might shoot again.

"Aruns,³ with rere his belly facing, comes.
 On Luni's mountains 'midst the marbles white,
 Where delves Carrara's hind, who wons beneath,
 A cavern was his dwelling, whence the stars
 And main-sea wide in boundless view he held.

"The next, whose loosen'd tresset overspread

And thus the devill, for his outrages,
 Like his desert payed him his wages.

A different reason, for his being doomed thus to perish, is assigned by
 Pindar :—

ὁ δ' Ἀμφιάρῃ, &c. *Nem. ix.*

For thee, Amphiaratis, earth,
 By Jove's all-riving thunder cleft,
 Her mighty bosom open'd wide,
 Thee and thy plunging steeds to hide,

Or ever on thy back the spear
 Of Periclymenus impress'd
 A wound to shame thy warlike breast.
 For struck with panic fear
 The gods' own children flee.

¹ *Ruining.*] "Ruinare." Hence, perhaps, Milton, P. L. b. vi. 86⁸ :—
 Heaven ruining from heaven.

² *Tiresias.*]

— Duo magnorum viridi coëuntia sylvâ
 Corpora serpentum baculi violaverat ictu,
 Deque viro factus (mirabile) fœmina, septem
 Egerat autumnos. Octavo rursus eosdem
 Vidit. Et, est vestræ si tanta potentia plagæ,
 Nunc quoque vos feriam. Percussis anguibus isdem
 Forma prior rediit, genitivaque venit imago.

Ovid. Met., lib. iii.

³ *Aruns.*] Aruns is said to have dwelt in the mountains of Luni,
 (from whence that territory is still called Lunigiana,) above Carraar,
 celebrated for its marble. Lucan, Phars. lib. i. 575. So Boccaccio, in
 the Fiammetta, lib. iii. : "Quale Arunte," &c. "Like Aruns, who amidst
 the white marbles of Luni, contemplated the celestial bodies and their
 motions." Compare Fazio degli Uberti, Dittamondo, i. iii. cap. vi.

Her bosom, which thou seest not (for each hair
 On that side grows) was Manto,¹ she who search'd
 Through many regions, and at length her seat
 Fix'd in my native land: whence a short space
 My words detain thy audience. When her sire
 From life departed, and in servitude
 The city dedicate to Bacchus mourn'd,
 Long time she went a wanderer through the world,
 Aloft in Italy's delightful land
 A lake there lies, at foot of that proud Alp
 That o'er the Tyrol locks Germania in,
 Its name Benacus, from whose ample breast
 A thousand spings, methinks, and more, between
 Camonica² and Garda, issuing forth,
 Water the Apennine. There is a spot³
 At midway of that lake, where he who bears
 Of Trento's flock the pastoral staff, with him
 Of Brescia, and the Veronese, might each
 Passing that way his benediction give.
 A garrison of goodly site and strong⁴

¹ *Manto.*] The daughter of Tiresias of Thebes, a city dedicated to Bacchus. From Manto, Mantua, the country of Virgil, derives its name. The Poet proceeds to describe the situation of that place. But see the note to Purgatory, canto xxii. v. 112.

² *Camonica.*] Lombardi, instead of

Fra Garda, e val Camonica e Apennino,

reads Fra Garde e val Camonica Pennino,

from the Nidobeatina edition, (to which he might have added that of Vellutello in 1544,) and two MSS., all of which omit the second conjunction, the only part of the alteration that affects the sense. I have re-translated the passage, which in the former editions stood thus:—

—— which a thousand rills
 Methinks, and more, water between the vale
 Camonica and Garda, and the height
 Of Apennine remote.

It should be added that Vellutello reads "Valdimonica" for "Val Camonica;" but which of these is right remains to be determined by a collation of editions and MSS., and still more perhaps by a view of the country in the neighborhood of the lake, (now called the Lago di Garda,) with a reference to this passage.

³ *There is a spot.*] Prato di Fame, where the dioceses of Trento Verona, and Brescia meet.

⁴ *A garrison of goodly site and strong.*]

Gaza, bello e forte arnese
 Da fronteggiar i regni di Soria.

Tasso, *Ger. Lib.* c. i. st. 67.

Peschiera¹ stands, to awe with front opposed
 The Bergamese and Brescian, whence the shore
 More slope each way descends. There whatso'er
 Benacus' bosom holds not, tumbling o'er
 Down falls, and winds a river flood beneath
 Through the green pastures. Soon as in his course
 The stream makes head, Benacus then no more
 They call the name, but Mincius, till at last
 Reaching Governo, into Po he falls.
 Not for his course hath run, when a wide flat
 It finds, which overstretching as a marsh
 It covers, pestilent in summer oft.
 Hence journeying, the savage maiden saw
 Midst of the fen a territory waste
 And naked of inhabitants. To shun
 All human converse, here she with her slaves,
 Plying her arts, remain'd, and lived, and left
 Her body tenantless. Thenceforth the tribes,
 Who round were scatter'd, gathering to that place,
 Assembled; for its strength was great, enclosed
 On all parts by the fen. On those dead bones
 They rear'd themselves a city, for her sake
 Calling it Mantua, who first chose the spot,
 Nor ask'd another omen for the name;
 Wherein more numerous the people dwelt,
 Ere Casalodi's madness² by deceit
 Was wrong'd of Pinamonte. If thou hear
 Henceforth another origin³ assign'd
 Of that my country, I forewarn thee now,
 That falsehood none beguile thee of the truth."

I answer'd, "Teacher, I conclude thy words
 So certain, that all else shall be to me

¹ *Peschiera.*] A garrison situated to the south of the lake, where it empties itself and forms the Mincius.

² *Casalodi's madness.*] Alberto da Casalodi, who had got possession of Mantau, was persuaded, by Pinamonte Buonacossi, that he might ingratiate himself with the people, by banishing to their own castles the nobles, who were obnoxious to them. No sooner was this done, than Pinamonte put himself at the head of the populace, drove out Casalodi and his adherents, and obtained the sovereignty for himself.

³ *Another origin.*] Lombardi refers to Servius on the Tenth Book of the *Æneid*. Alii a Tarchone Tyrrheni fratre conditam dicunt Mantuam autem ideo nominatam quia Etrusca lingua Mantum ditem patrem appellat.

As embers lacking life. But now of these,
Who here proceed, instruct me, if thou see
Any that merit more especial note.

For thereon is my mind alone intent." [cheek

He straight replied: "That spirit, from whose
The beard sweeps o'er his shoulders brown, what
Græcia was emptied of her males, that scarce [time
The cradles were supplied, the seer was he
In Aulis, who with Calchas gave the sign
When first to cut the cable. Him they named
Eurypilus: so sings my tragic strain,¹
In which majestic measure well thou know'st,
Who know'st it all. That other, round the loins
So slender of his shape, was Michael Scot,²

¹ *So sings my tragic strain.*]

Suspensi Eurypilum scitatum oracula Phœbi
Mittimus. ———

Virg. Æneid. ii. 14

² *Michael Scot.*] "Egli Non ha ancora guari, che in questa città fu un gran maestro in negromanzia, il quale ebbe nome Michele Scotto, perciò che di Scozia era." *Boccaccio, Dec. Giorn. viii. nov. 9.* "It is not long since there was in this city (Florence) a great master in necromancy, who was called Michele Scotto, because he was from Scotland." See also *Giov. Villani, Hist. lib. x. cap. cv. and cxli. and lib. xii. cap. xviii. and Fazio degli Uberti, Dittamondo, l. ii. cap. xxvii.* I make no apology for adding the following curious particulars extracted from the notes to Mr. Scott's *Lay of the Last Minstrel*, a poem in which a happy use is made of the superstitions relating to the subject of this note. "Sir Michael Scott, of Balwearie, flourished during the thirteenth century, and was one of the ambassadors sent to bring the Maid of Norway to Scotland upon the death of Alexander III. He was a man of much learning, chiefly acquired in foreign countries. He wrote a commentary upon Aristotle, printed at Venice in 1496, and several treatises upon natural philosophy, from which he appears to have been addicted to the abstruse studies of judicial astrology, alchymy, physiognomy, and chiromancy. Hence he passed among his contemporaries for a skillful magician. Dempster informs us, that he remembers to have heard in his youth, that the magic books of Michael Scott were still in existence, but could not be opened without danger, on account of the fiends who were thereby invoked. Dempsteri *Historia Ecclesiastica*, 1627, lib. xii. p. 495. Leslie characterizes Michael Scott as 'Singulari philosophiæ astronomiæ ac medicinæ laude præstans, dicebatur penitissimos magiæ recessus indagasse.' A personage thus spoken of by biographers and historians loses little of his mystical fame in vulgar tradition. Accordingly, the memory of Sir Michael Scott survives in many a legend, and in the south of Scotland any work of great labor and antiquity is ascribed either to the agency of Auld Michael, of Sir William Wallace, or of the devil. Tradition varies concerning the place of his burial: some contend for Holme Coltrane in Cumberland, others for Melrose Abbey, but all agree that his books of magic were interred in his grave, or preserved in the convent where he died." *The Lay of the Last Minstrel, by Walter Scott, Esq. Lond. 4to. 1805. p. 234, notes.* Mr. Warton, speaking of the new translations of Aristotle, from the original Greek into Latin, about the twelfth century, observes: "I believe the translators understood very little Greek. Our countryman, Michael Scotus, was

Practised in every slight of magic wile.

"Guido Bonatti¹ see: Asdente² mark,
Who now were willing he had tended still
The thread and cordwain, and too late repents.

"See next the wretches, who the needle left
The shuttle and the spindle, and became
Diviners: baneful witcheries they wrought
With images and herbs. But onward now:
For now doth Cain with fork of thorns³ confine
On either hemisphere, touching the wave
Beneath the towers of Seville. Yesternight
The moon was round. Thou mayst remember well
For she good service did thee in the gloom
Of the deep wood." This said, both onward moved.

one of the first of them; who was assisted by Andrew, a Jew. Michael was astrologer to Frederic II. Emperor of Germany, and appears to have executed his translations at Toledo in Spain, about the year 1220. These new versions were perhaps little more than corrections from those of the early Arabians, made under the inspection of the learned Spanish Saracens." *History of English Poetry*, vol. i. dissert. ii. and sect. ix. p. 292. Among the Canonici MSS. in the Bodleian, I have seen (No. 520) the astrological works of Michael Scot, on vellum, with an illuminated portrait of him at the beginning.

¹ *Guido Bonatti*.] An astrologer of Forlì, on whose skill Guido da Montefeltro, lord of that place, so much relied, that he is reported never to have gone into battle, except in the hour recommended to him as fortunate by Bonatti. Landino and Vellutello speak of a book which he composed on the subject of his art. Macchiavelli mentions him in the *History of Florence*, l. i. p. 24. ed. 1550. "He flourished about 1230 and 1260. Though a learned astronomer, he was seduced by astrology, through which he was greatly in favor with many princes of that time. His many works are miserably spoiled by it." *Bettinelli, Risorgimento d' Italia*, t. i. p. 118, 8vo. 1786. He is referred to in Brown's *Vulgar Errors*, b. 4., c. 12.

² *Asdente*.] A shoemaker at Parma, who deserted his business to practice the arts of divination. How much this man had attracted the public notice appears from a passage in our author's *Convito*, p. 179, where it is said, in speaking of the derivation of the word "noble," that "if those who were best known were accounted the most noble, Asdente, the shoemaker of Parma, would be more noble than any one in that city."

³ *Cain with fork of thorns*.] By Cain and the thorns, or what is still vulgarly called the Man in the Moon, the Poet denotes that luminary. The same superstition is alluded to in the *Paradise*, Canto ii. 52. The curious reader may consult Brand on *Popular Antiquities*, 4to. 1813. vol. ii. p. 476, and Douce's *Illustrations of Shakspeare*, 8vo. 1807. v. i. p. 16.

CANTO XXI.

ARGUMENT.

Still in the eighth circle, which bears the name of Malebolge, they look down from the bridge that passes over its fifth gulf, upon the barterers or public peculators. These are plunged in a lake of boiling pitch, and guarded by Demons, to whom Virgil, leaving Dante apart, presents himself; and license being obtained to pass onward, both pursue their way

THUS we from bridge to bridge, with other talk,
The which my drama cares not to rehearse,
Pass'd on; and to the summit reaching, stood
To view another gap, within the round
Of Malebolge, other bootless pangs.

Marvellous darkness shadow'd o'er the place.

In the Venetians' arsenal¹ as boils
Through wintry months tenacious pitch, to smear
Their unsound vessels; for the inclement time
Sea-faring men restrains, and in that while
His bark one builds anew, another stops
The ribs of his that hath made many a voyage,
One hammers at the prow, one at the poop,
This shapeth oars, that other cables twirls,
The mizen cable repairs, and main-sail rent;
So, not by force of fire but art divine,
Boil'd² here a glutinous thick mass, that round
Limed all the shore beneath. I that beheld,
But therein naught distinguish'd, save the bubbles
Raised by the boiling, and one mighty swell
Heave,³ and by turns subsiding fall. While there

¹ In the Venetians' arsenal.]

Come dentr' ai Navai della gran terra,
Tra le lacune del mar d'Adria posta,
Serban la pece la togata gente,
Ad uso di lor navi e di lor triremi;
Per solcar poi sicuri il mare ondoso, &c.

Ruccellai, *Le Api*, v. 165.

Dryden seems to have had the passage in the text before him in his *Annus Mirabilis*, st. 146, &c.

² Boil'd.] Vidi flumen magno de Inferno procedere ardens, atque piceum. Alberici Visio, § 17.

³ — One mighty swell

Heave.] Vidi etiam os putei magnum flammam emittentem, et nunc sursum nunc deorsum descendantem. Alberici Visio, &c.

I fixed my ken below, "Mark! mark!" my guide
 Exclaiming, drew me towards him from the place
 Wherein I stood. I turn'd myself, as one
 Impatient to behold that which beheld
 He needs must shun, whom sudden fear unmans,
 That he his flight delays not for the view.
 Behind me I discern'd a devil black,
 That running up advanced along the rock.
 Ah! what fierce cruelty his look bespoke!
 In act how bitter did he seem, with wings
 Buoyant outstretch'd and feet of nimblest tread.
 His shoulder, proudly eminent and sharp,
 Was with a sinner charged; by either haunch
 He held him, the foot's sinew griping fast.
 "Ye of our bridge!" he cried, "keen-talon'd fiends
 Lo! one of Zanta Zita's elders.¹ Him
 Whelm ye beneath, while I return for more.
 That land hath store of such. All men are there,
 Except Bonturo, barterers:² of 'no'
 For lucre there an 'aye' is quickly made."
 Him dashing down, o'er the rock he turn'd,
 Nor ever after thief a mastiff loosed
 Sped with like eager haste. That other sank,
 And forthwith writhing to the surface rose.
 But those dark demons, shrouded by the bridge,
 Cried, "Here the hallow'd visage³ saves not: here
 Is other swimming than in Serchio's wave,⁴
 Wherefore, if thou desire we rend thee not, [said,
 Take heed thou mount not o'er the pitch. This
 They grappled him with more than hundred hooks,

¹ *One of Santa Zita's elders.*] The elders or chief magistrates of Luca, where Santa Zita was held in especial veneration. The name of this sinner is supposed to have been Martino Botaio.

² *Except Bonturo, barterers.*] This is said ironically of Bonturo de' Dati. By *barterers* are meant peculators, of every description; all who traffic the interests of the public for their own private advantage.

³ *The hallow'd visage.*] A representation of the head of our Saviour worshipped at Lucca.

⁴ *Is other swimming than in Serchio's wave.*]

Qui si nuota altrimenti che nel Serchio.

Serchio is the river that flows by Lucca. So Pulci. Morg. Magg xxiv:—

Qui si nuota nel sangue, e non nel Serchio.

And shouted: "Cover'd thou must sport thee here ;
So, if thou canst, in secret mayst thou filch."
E'en thus the cook bestirs him, with his grooms,
To thrust the flesh' into the caldron down
With flesh-hooks, that it float not on the top.

Me then my guide bespake: "Lest they descry
That thou art here, behind a craggy rock
Bend low and screen thee: and whate'er of force
Be offer'd me, or insult, fear thou not;
For I am well advised, who have been erst
In the like fray." Beyond the bridge's head
Therewith he pass'd; and reaching the sixth pier,
Behooved him then a forehead terror-proof.

With storm and fury, as when dogs rush forth
Upon the poor man's back, who suddenly
From whence he standeth makes his suit; so rush'd
Those from beneath the arch, and against him
Their weapons all they pointed. He, aloud:
"Be none of you outrageous; ere your time
Dare seize me, come forth from among you one,
Who having heard my words, decide he then
If he shall tear these limbs." They shouted loud,
"Go, Malacoda!" Whereat one advanced,
The others standing firm, and as he came,
"What may his turn avail him?" he exclaim'd.

"Believest thou, Malacoda! I had come
Thus far from all your skirmishing secure,"
My teacher answer'd, "without will divine
And destiny propitious? Pass we then;
For so Heaven's pleasure is, that I should lead
Another through this savage wilderness."

Forthwith so fell his pride, that he let drop
The instrument of torture at his feet,
And to the rest exclaim'd: "We have no power
To strike him." Then to me my guide: "O thou!
Who on the bridge among the crags dost sit
Low crouching, safely now to me return." [fiends
I rose, and towards him moved with speed: the

¹ *The flesh.*] In eundem flumen corruunt: rursumque assurgentes, ac denuo recidentibus, tamdiu ibidem cruciantur, donec in morem carnum excocci, &c. *Alberici Visio*, § 17.

Meantime all forward drew: me terror seized,
 Lest they should break the compact they had made.
 Thus issuing from Caprona,¹ once I saw
 Th' infantry, dreading lest his covenant [round.
 The foe should break; so close he hemm'd them

I to my leader's side adhered, mine eyes
 With fix'd and motionless observance bent
 On their unkindly visage. They their hooks
 Protruding, one the other thus bespake:
 "Wilt thou I touch him on the hip?" To whom
 Was answer'd: "Even so; nor miss thy aim."

But he, who was in conference with my guide,
 Turn'd rapid round; and thus the demon spake:
 "Stay, stay thee, Scarmiglione!" Then to us
 He added: "Farther footing to your step
 This rock affords not, shiver'd to the base
 Of the sixth arch. But would ye still proceed,
 Up by this cavern go: not distant far,
 Another rock will yield you passage safe.
 Yesterday,² later by five hours than now,
 Twelve hundred threescore years and six had fill'd
 The circuit of their course, since here the way
 Was broken. Thitherward I straight dispatch
 Certain of these my scouts, who shall espy
 If any on the surface bask. With them
 Go ye: for ye shall find them nothing fell.
 Come, Alichino, forth," with that he cried,
 "And Calcabrina, and Cagnazzo³ thou!

¹ *From Caprona.*] The surrender of the castle of Caprona to the combined forces of Florence and Lucca, on condition that the garrison should march out in safety, to which event Dante was a witness, took place in 1290. See G. Villani, *Hist. lib. vii. c. cxxxvi.*

² *Yesterday.*] This passage fixes the era of Dante's descent at Good Friday, in the year 1300, (34 years from our blessed Lord's incarnation being added to 1266,) and at the thirty-fifth year of our Poet's age. See Canto i. v. 1. The awful event alluded to, the Evangelists inform us, happened "at the ninth hour," that is, our sixth, when "the rocks were rent," and the convulsion, according to Dante, was felt even in the depths of Hell. See Canto xii. v. 38.

³ *Cagnazzo.*] Pulci introduces some of these demons in a very pleasant adventure, related near the beginning of the second Canto of his *Morgante Maggiore*:—

Non senti tu, Orlando, in quella tomba
 Quelle parole, che colui rimbomba?
 Io voglio andar a scoprir quello avello,
 Là dove e' par che quella voce s'oda,

The troop of ten let Barbariccia lead.
With Libicocco, Draghinazzo haste,
Fang'd Ciriatto, Graffiacane fierce,
And Farfarello, and mad Rubicant.
Search ye around the bubbling tar. For these
In safety lead them, where the other crag
Uninterrupted traverses the dens."

I then: "Oh, master!" what a sight is there.
Ah! without escort journey we alone,
Which, if thou know the way, I covet not.
Unless thy prudence fail thee, dost not mark
How they do gnarl upon us, and their scowl
Threatens us present tortures?" He replied:
"I charge thee, fear not: let them, as they will,
Gnarl on; 'tis but in token of their spite
Against the souls who mourn in torment steep'd."

To leftward o'er the pier they turn'd; but each
Had first between his teeth pressed close the tongue,
Toward their leader for a signal looking,
Which he with sound obscene² triumphant gave.

Ed escane Cagnazzo, e Farfarello,
O Libicocco, col suo Malacoda;
E finalmente s'accostava a quello,
Però che Orlando questa impresa loda
E disse; scuopri, se vi fussi dentro
Quanti ne piovon mai dal ciel nel centro. Stanz 30, 1.

"Perceivest the words, Orlando, which this fellow
Doth in our ears out of that tomb rebellow?
"I'll go, and straight the sepulchre uncase,
From whence, as seems to me, that voice was heard;
Be Farfarel and Cagnazzo to my face,
Or Libicoc with Malacoda, stirr'd;"
And finally he drew near to the place;
The emprise Orlando praising with this word:
"Uncase it, though within as many dwell,
As ever were from heaven rain'd down to hell."

¹ *Oh, master!*] Lombardi tells us that every edition, except his favorite Nidobeatina, has "Oh, me" printed separately, instead of "Omè." This is not the case at least with Landino's of 1484. But there is no end of these inaccuracies.

² *With sound obscene.*] Compare the original with Aristophanes, *Nubes*, 165:—

— σάλπιγξ ὁ πρωκτὸς ἐστίν.

CANTO XXII.

ARGUMENT.

Virgil and Dante proceed, accompanied by the demons, and see other sinners of the same description in the same gulf. The device of Ciampolo, one of these, to escape from the Demons, who had laid hold on him.

It hath been heretofore my chance to see
 Horsemen with martial order shifting camp,
 To onset sallying, or in muster ranged,
 Or in retreat sometimes outstretch'd for flight:
 Light-armed squadrons and fleet foragers
 Scouring thy plains, Arezzo! have I seen,
 And clashing tournaments, and tilting jousts,
 Now with the sound of trumpets, now of bells,
 Tabors,¹ or signals made from castled heights,
 And with inventions multiform, our own,
 Or introduced from foreign land; but ne'er
 To such a strange recorder I beheld,
 In evolution moving, horse nor foot,
 Nor ship, that tack'd by sign from land or star.

With the ten demons on our way we went;
 Ah, fearful company! but in the church²
 With saints, with gluttons at the tavern's mess.

Still earnest on the pitch I gazed, to mark
 All things whate'er the chasm contain'd,³ and those
 Who burn'd within. As dolphins⁴ that, in sign
 To mariners, heave high their arched backs,

¹ *Tabors.*] "Tabour, a drum, a common accompaniment of war, is mentioned as one of the instruments of martial music in this battle (in Richard Cœur-de-Lion) with characteristical propriety. It was imported into the European armies from the Saracens in the holy war. Joinville describes a superb bark or galley belonging to a Sacracen chief which, he says, was filled with cymbals, tabors, and Sacracen horns. Hist. de S. Loys, p. 30." *Warton's Hist. of English Poetry*, v. i. §. 4. p. 167.

² *In the church.*] This proverb is repeated by Pulci, Morg. Magg. c. xvii.

³ *Whate'er the chasm contain'd.*] Monti, in his Proposta, interprets "contegno" to mean, not "contents" but "state," "condition."

⁴ *As dolphins.*]

— Il lieti de'fini
 Givan saltando sopra l'onde chiare,
 Che soglion di far una esser divini.

Fr. Guizzi, Il Quadrir, lib. 1. cap. 13.

That thence forewarn'd they may advise to save
 Their threaten'd vessel; so, at intervals,
 To ease the pain, his back some sinner show'd,
 Then hid more nimbly than the lightning-glance.

E'en as the frogs, that of a watery moat
 Stand at the brink, with the jaws only out,
 Their feet and of the trunk all else conceal'd,
 Thus on each part the sinners stood; but soon
 As Barbariccia was at hand, so they
 Drew back under the wave. I saw, and yet
 My heart doth stagger, one, that waited thus,
 As it befalls that oft one frog remains,
 While the next springs away: and Graffiacan,¹
 Who of the fiends was nearest, grappling seized
 His clotted locks, and dragg'd him sprawling up,
 That he appear'd to me an otter. Each
 Already by their names I knew, so well
 When they were chosen I observed, and mark'd
 How one the other call'd. "Oh, Rubicant!
 See that this hide thou with thy talons flay,"
 Shouted together all the cursed crew.

Then I: "Inform thee, Master! if thou may,
 What wretched soul is this, on whom their hands
 His foes have laid." My leader to his side
 Approach'd, and whence he came inquired; to whom
 Was answer'd thus: "Born in Navarre's domain,²
 My mother placed me in a lord's retinue;
 For she had borne me to a losel vile,
 A spendthrift of his substance and himself.
 The good king Thibault³ after that I served:⁴

¹ *Graffiacan.*] Fuseli, in a note to his third Lecture, observes that "the Minos of Dante, in Messer Biagio da Cesena, and his Charon, have been recognized by all; but less the shivering wretch held over the barge by a hook, and evidently taken from this passage," He is speaking of Michael Angelo's Last Judgment.

² *Born in Navarre's domain.*] The name of this peculator is said to have been Ciampolo.

³ *The good king Thibault.*] "Thibault I. King of Navarre, died on the 8th of June, 1233, as much to be commended for the desire he showed of aiding the war in the Holy Land, as reprehensible and faulty for his design of oppressing the rights and privileges of the church; on which account it is said that the whole kingdom was under an interdict for the space of three entire years.—Thibault undoubtedly merits praise, as for his other endowments, so especially for his cultivation of the liberal arts,

To peculating nere my thoughts were turn'd,
Whereof I give account in this dire heat."

Straight Ciriatto, from whose mouth a tusk
Issued on either side, as from a boar,
Ripp'd him with one of these. 'Twixt evil claws
The mouse had fallen: but Barbariccia cried,
Seizing him with both arms: "Stand thou apart,
While I do fix him on my prong transpierced."
Then added, turning to my guide his face,
"Inquire of him, if more thou wish to learn,
Ere he again be rent." My leader thus:
"Then tell us of the partners in thy guilt;
Knowest thou any sprung of Latian land
Under the tar?"—"I parted," he replied,
"But now from one, who sojourn'd not far thence;
So were I under shelter now with him,
Nor hook nor talon then should scare me more,"
"Too long we suffer," Libicocco cried;
Then, darting forth a prong, seized on his arm,
And mangled bore away the sinewy part.
Him Draghinazzo by his thighs beneath
Would next have caught; whence angrily their chief
Turning on all sides round, with threatening brow
Restrain'd them. When their strife a little ceased,
Of him, who yet was gazing on his wound,
My teacher thus without delay inquired:
"Who was the spirit, from whom by evil hap
Parting, as thou hast told, thou camest to shore?"—

his exercise and knowledge of music and poetry, in which he so much excelled, that he was accustomed to compose verses and sing them to the viol, and to exhibit his poetical compositions publicly in his palace, that they might be criticised by all." *Mariana, History of Spain*, b. xiii. c. 9. An account of Thibault, and two of his songs, with what were probably the original melodies, may be seen in Dr. Burney's *History of Music*, v. ii. c. iv. His poems, which are in French, were edited by M. l'Évêque de la Ravallière. Paris. 1742. 2 vol. 12 mo. Dante twice quotes one of his verses in the *Treatise de Vulg. Eloq.* lib. i. c. ix. and lib. ii. c. v. and refers to him again, lib. ii. c. vi. From "the good king Thibault" are descended the good, but more unfortunate monarch, Louis XVI. of France, and consequently the present legitimate sovereign of that realm. See Henault, *Abrégé Chron.* 1252, 3, 4. ⁴ *I served.*] Again Lombardi misrepresents the readings of other editions, as he does throughout this Canto in several instances, wherein he professes to follow that which he has selected for his model; but, as these varieties regard certain delicacies of the original language, and do not affect the sense, I shall not trouble my readers by noticing them.

"It was the friar Gomita,"¹ he rejoin'd,
 "He of Gallura, vessel of all guile,
 Who had his master's enemies in hand,
 And used them so that they commend him well.
 Money he took, and them at large dismiss'd;
 So he reports; and in each other charge
 Committed to his keeping play'd the part
 Of barterer to the height. With him doth herd
 The chief of Logodoro, Michel Zanche.²
 Sardinia is a theme, whereof their tongue
 Is never weary. Out! alas! behold
 That other, how he grins. More would I say,
 But tremble lest he mean to maul me sore."

Their captain then to Farfarello turning,
 Who roll'd his moony eyes in act to strike,
 Rebuked him thus: "Off, cursed bird! avaunt!"
 "If ye desire to see or hear," he thus
 Quaking with dread resumed, "or Tuscan spirits
 Or Lombard, I will cause them to appear.
 Meantime let these ill talons bate their fury,
 So that no vengeance they may fear from them,
 And I, remaining in this self-same place,
 Will, for myself but one, make seven appear,
 When my shrill whistle shall be heard: for so
 Our custom is to call each other up."

Cagnazzo at that word deriding grinn'd,
 Then wagg'd the head and spake: "Hear his device,
 Mischievous as he is, to plunge him down."

Whereto he thus, who fail'd not in rich store
 Of nice-wove toils: "Mischief, forsooth, extreme?
 Meant only to procure myself more woe."

No longer Alichino then refrain'd,
 But thus, the rest gainsaying, him bespake:
 'If thou do cast thee down, I not on foot

¹ *The friar Gomita.*] He was intrusted by Nino de' Visconti with the government of Gallura, one of the four jurisdictions into which Sardinia was divided. Having his master's enemies in his power, he took a bribe from them, and allowed them to escape. Mention of Nino will recur in the notes to Canto xxxiii. and in the Purgatory, Canto viii.

² *Michel Zanche.*] The president of Logodoro, another of the four Sardinian jurisdictions. See Canto xxxiii. Note to v. 136.

Will chase thee, but above the pitch will beat
My plumes. Quit we the vantage ground, and let
The bank be as a shield; that we may see,
If singly thou prevail against us all."

Now, reader, of new sport expect to hear.

They each one turn'd his eyes to the other shore,
He first, who was the hardest to persuade.
The spirit of Navarre chose well his time,
Planted his feet on land, and at one leap
Escaping, disappointed their resolve.

Them quick resentment stung, but him the most
Who was the cause of failure; in pursuit
He therefore sped, exclaiming, "Thou art caught."

But little it avail'd; terror outstripp'd
His following flight; the other plunged beneath,
And he with upward pinion raised his breast:
E'en thus the water-fowl, when she perceives
The falcon near, dives instant down, while he
Enraged and spent retires. That mockery
In Calcabrina fury stirr'd, who flew
After him, with desire of strife inflamed;
And, for the barterer had 'scaped, so turn'd
His talons on his comrade. O'er the dyke
In grapple close they join'd; but the other proved
A goshawk able to rend well his foe;
And in the boiling lake both fell. The heat
Was umpire¹ soon between them; but in vain
To lift themselves they strove, so fast were glued
Their pennons. Barbariccia, as the rest,
That chance lamenting, four in flight dispatch'd
From the other coast, with all their weapons arm'd,
They, to their post on each side speedily
Descending, stretch'd their hooks toward the fiends,
Who flounder'd, inly burning from their scars:
And we departing left them to that broil.

¹ *Umpire.*] Schermidor. The reader, if he thinks it worth while, may consult the Proposta of Monti on this word, which, with Lombardi he would alter to sghermitor.

CANTO XXIII.

ARGUMENT.

The enraged Demons pursue Dante, but he is preserved from them by Virgil. On reaching the sixth gulf, he beholds the punishment of the hypocrites; which is, to pace continually round the gulf under the pressure of caps and hoods, that are gilt on the outside, but leaden within. He is addressed by two of these, Catalano and Loderingo, knights of Saint Mary, otherwise called Joyous Friars of Bologna. Caiaphas is seen fixed to a cross on the ground, and lies so stretched along the way, that all tread on him in passing.

IN silence and in solitude we went,
One first, the other following his steps,
As minor friars journeying on their road.

The present fray had turn'd my thoughts to muse
Upon old Æsop's fable,¹ where he told
What fate unto the mouse and frog befell;
For language hath not sounds more like in sense,
Than are these chances, if the origin
And end of each be heedfully compared.
And as one thought bursts from another forth,
So afterward from that another sprang,
Which added doubly to my former fear.
For thus I reason'd: "These through us have been
So foil'd, with loss and mockery so complete,
As needs must sting them sore. If anger then
Be to their evil will conjoin'd, more fell
They shall pursue us, than the savage hound
Snatches the leveret panting 'twixt his jaws."

Already I perceived my hair stand all
On end with terror, and look'd eager back.
"Teacher," I thus began, "if speedily
Thyself and me thou hide not, much I dread
Those evil talons. Even now behind
They urge us: quick imagination works
So forcibly, that I already feel them."

¹ Æsop's fable.] The fable of the frog, who offered to carry the mouse across a ditch, with the intention of drowning him, when both were carried off by a kite. It is not among those Greek fables which go under the name of Æsop.

He answer'd: "Were I form'd of leaded glass,
 I should not sooner draw unto myself
 Thy outward image, than I now imprint
 That from within. This moment came thy thoughts
 Presented before mine, with similar act
 And countenance similar, so that from both
 I one design have framed. If the right coast
 Incline so much, that we may thence descend
 Into the other chasm, we shall escape
 Secure from this imagined pursuit."

He had not spoke¹ his purpose to the end,
 When I from far beheld them with spread wings
 Approach to take us. Suddenly my guide
 Caught me, even as a mother that from sleep
 Is by the noise aroused, and near her sees
 The climbing fires, who snatches up her babe
 And flies ne'er pausing, careful more of him
 Than of herself, that but a single vest [beach
 Clings round her limbs. Down from the jutting
 Supine he cast him to that pendent rock,
 Which closes on one part the other chasm.

Never ran water with such hurrying pace
 Adown the tube to turn a land-mill's wheel,
 When nearest it approaches to the spokes,
 As then along that edge my master ran,
 Carrying me in his bosom, as a child,
 Not a companion. Scarcely had his feet
 Reach'd to the lowest of the bed beneath,
 When over us the steep they reach'd: but fear
 In him was none; for that high Providence,
 Which placed them ministers of the fifth foss,
 Power of departing thence took from them all.

There in the depth we saw a painted tribe,
 Who paced with tardy steps around, and wept,
 Faint in appearance and o'ercome with toil.
 Caps had they on, with hoods, that fell low down

¹ *He had not spoke.*] Cumque ego cum angelis relictus starem pavidus, unus ex illis tartareis ministris horridis (Qu. horridus?) hispidis (Qu. hispidus?) aspectuque procerus festinus adveniens me impellere, et quomodocumque nocere conabatur: cum ecce apostolus velocius accurrens, meque subito arripiens in quendam locum gloriose projecit visionis. *Alberici Visio*, § 15.

Before their eyes, in fashion like to those
Worn by the monks in Cologne.¹ Their outside
Was overlaid with gold, dazzling to view,
But leaden all within, and of such weight,
That Frederick's² compared ty these were straw.
Oh, everlasting wearisome attire!

We yet once more with them together turn'd
To leftward, on their dismal moan intent.
But by the weight oppressed, so slowly came
The fainting people, that our company
Was changed, at every movement of the step. [find

"Whence I my guide address'd: "See that thou
Some spirit, whose name may by his deeds be
known;

And to that end look round thee as thou go'st."

Then one, who understood the Tuscan voice,
Cried after us aloud: "Hold in your feet,
Ye who so swiftly speed through the dusk air
Perchance from me thou shalt obtain thy wish."

Whereat my leader, turning, me bespake:
"Pause, and then onward at their pace proceed,"

I staid, and saw two spirits in whose look
Impatient eagerness of mind was mark'd
To overtake me; but the load they bare
And narrow path retarded their approach.
Soon as arrived, they with an eye askance
Perused me, but spake not: then turning each
To other thus conferring said: "This one
Seems, by the action of his throat, alive;
And, be they dead, what privilege allows
They walk unmantled by the cumbrous stole?"

Then thus to me: "Tuscan, who visitest
The college of the mourning hypocrites,
Disdain not to instruct us who thou art."

"By Arno's pleasant stream," I thus replied,
"In the great city I was bred and grew,
And wear the body I have ever worn."

¹ *Monks in Cologne.*] They wore their cowls unusually large.

² *Frederick's.*] The Emperor Frederick II. is said to have punished those who were guilty of high treason by wrapping them up in lead and casting them into a furnace.

But who are ye, from whom such mighty grief,
As now I witness, courseth down your cheeks?
What torment breaks forth in this bitter woe?"

"Our bonnets gleaming bright with orange hue,"
One of them answer'd, "are so leaden gross,
That with their weight they make the balances
To crack beneath them. Joyous friars² we were,
Bologna's natives; Catalano I,
He Loderingo named; and by thy land
Together taken, as men use to take
A single and indifferent arbiter,
To reconcile their strifes. How there we sped,
Gardingo's vicinage³ can best declare."

"Oh, friars!" I began, "your miseries—"
But there brake off, for one had caught mine eye,
Fix'd to a cross with three stakes on the ground:
He, when he saw me, writhed himself throughout
Distorted, ruffling with deep sighs his beard.

¹ *Our bonnets gleaming bright with orange hue.*] It is observed by Venturi, that the word "rance" does not here signify "rancid or disgusting," as it is explained by the old commentators, but "orange-colored," in which sense it occurs in the Purgatory, Canto ii. 9. By the erroneous interpretation Milton appears to have been misled; "Ever since the day peepe, till now the sun has grown somewhat ranke." *Prose Works*, v. i. p. 160, ed. 1753.

² *Joyous friars.*] "Those who ruled the city of Florence on the part of the Ghibellines perceiving this discontent and murmuring, which they were fearful might produce a rebellion against themselves, in order to satisfy the people, made choice of two knights, Frati Godenti (joyous friars) of Bologna, on whom they conferred the chief power in Florence; one named M. Catalano de' Malavolti, the other M. Loderingo di Lian-dolo; one an adherent of the Guelph, the other of the Ghibelline party. It is to be remarked, that the Joyous Friars were called Knights of St Mary, and became knights on taking that habit: their robes were white, the mantle sable, and the arms a white field and red cross with two stars: their office was to defend widows and orphans; they were to act as mediators; they had internal regulations, like other religious bodies. The above-mentioned M. Loderingo was the founder of that order. But it was not long before they too well deserved the appellation given them, and were found to be more bent on enjoying themselves than on any other object. These two friars were called in by the Florentines, and had a residence assigned to them in the palace belonging to the people, over against the Abbey. Such was the dependence placed on the character of their order, that it was expected they would be impartial, and would save the commonwealth any unnecessary expense; instead of which, though inclined to opposite parties, they secretly and hypocritically concurred in promoting their own advantage rather than the public good." *G. Villani*, b. vii. c. xiii. This happened in 1266.

³ *Gardingo's vicinage.*] The name of that part of the city which was inhabited by the powerful Ghibelline family of the Uberti, and destroyed under the partial and iniquitous administration of Catalano and Loderingo.

And Catalano, who thereof was 'ware,
 Thus spake: "That pierced spirit,¹ whom intent
 Thou view'st, was he who gave the Pharisees
 Counsel, that it were fitting for one man
 To suffer for the people. He doth ne
 Transverse: nor any passes, but him first
 Behooves make feeling trial how each weighs.
 In straits like this along the foss are placed
 The father of his consort,² and the rest
 Partakers in that council, seed of ill
 And sorrow to the Jews. I noted then,
 How Virgil gazed with wonder upon him,
 Thus abjectly extended on the cross
 In banishment eternal. To the friar
 He next his words address'd: "We pray ye tell,
 If so be lawful, whether on our right
 Lies any opening in the rock, whereby
 We both may issue hence, without constraint
 On the dark angels, that compell'd they come
 To lead us from this depth." He thus replied:
 "Nearer than thou dost hope, there is a rock
 From the great³ circle moving, which o'ersteps
 Each vale of horror, save that here his cope
 Is shatter'd. By the ruin ye may mount:
 For on the side it slants, and most the height
 Rises below." With head bent down awhile
 My leader stood; then spake: "He warn'd us ill.
 Who yonder hangs the sinners on his hook."

To whom the friar: "At Bologna erst
 I many vices of the devil heard;
 Among the rest was said, 'He is a liar,
 'And the father of lies!'" When he had spoke,
 My leader with large strides proceeded on,
 Somewhat disturb'd with anger in his look.

I therefore left the spirits heavy laden,
 And, following, his beloved footsteps mark'd.

¹ *That pierced spirit.*] Calaphas.

² *The father of his consort.*] Annas, father-in-law to Calaphas.

³ *Great.*] In the former editions it was printed "next." The error was observed by Mr. Carlyle.

⁴ *He warn'd us ill.*] He refers to the falsehood told him by the demon. Canto xxi. 108.

CANTO XXIV.

ARGUMENT.

Under the escort of his faithful master, Dante not without difficulty makes his way out of the sixth gulf; and in the seventh, sees the robbers tormented by venomous and pestilent serpents. The soul of Vanni Fucci, who had pillaged the sacristy of St. James in Pistoia, predicts some calamities that impended over that city, and over the Florentines.

IN the year's early nonage,¹ when the sun
Tempers his tresses in Aquaries' urn,
And now towards equal day the nights recede;
When as the rime upon the earth puts on
Her dazzling sister's image,² but not long
Her milder sway endures; then riseth up
The village hind, whom fails his wintry store,³
And looking out beholds the plain around
All whiten'd; whence impatiently he smites
His thighs, and to his hut returning in,
There paces to and fro, wailing his lot,
As a discomfited and helpless man;
Then comes he forth again, and feels new hope
Spring in his bosom, finding e'en thus soon [crook,
The world hath changed its countenance, grasps his
And forth to pasture drives his little flock:
So me my guide dishearten'd, when I saw

¹ *In the year's early nonage.*] "At the latter part of January, when the sun enters into Aquarius, and the equinox is drawing near, when the hoar-frosts in the morning often wear the appearance of snow, but are melted by the rising sun."

² *Her dazzling sister's image.*]

λεγνὺν μέλαιναν, αἰόλην πυρὸς κάσιν.

Æschyl. Septem Contra Thebas, v, 490. Blomfield's edit.

— κάσις

πηλοῦ ξύνουρος, διπλά κόνις.

Æschyl. Agamemnon, v. 478. Blomfield.

³ *Whom fails his wintry store.*]

A cui la roba manca

So *l'Inferno* Purgatorio, c. xiii. 61:—

Così gli ciechi a cui la roba manca.

His troubled forehead; and so speedily
 That ill was cured; for at the fallen bridge
 Arriving, towards me with a look as sweet,
 He turn'd him back, as that I first beheld
 At the steep mountain's foot. Regarding well
 The ruin, and some counsel first maintain'd
 With his own thought, he open'd wide his arm
 And took me up. As one, who, while he works,
 Computes his labor's issue, that he seems
 Still to foresee the effect; so lifting me
 Up to the summit of one peak, he fix'd
 His eye upon another. Grapple that,"
 Said he, "but first make proof, if it be such
 As will sustain thee." For one capp'd with lead
 This were no journey. Scarcely he, though light,
 And I, though onward push'd from crag to crag,
 Could mount. And if the precinct of this coast
 Were not less ample than the last, for him
 I know not, but my strength had surely fail'd.
 But Malebolge all toward the mouth
 Inclining of the nethermost abyss,
 The site of every valley hence requires,
 That one side upward slope, the other fall.

At length the point from whence¹ the utmost stone
 Juts down, we reach'd; soon as to that arrived,
 So was the breath exhausted from my lungs
 I could no further, but did seat me there.

"Now needs thy best of man;" so spake my guide:
 "For not on downy plumes,² nor under shade

¹ *From whence.*] Mr. Carlyle notes the mistake in my former translation; and I have corrected it accordingly.

² *Not on downy plumes.*]

Lettor, tu dei pensar che, senza ardire,
 Senza affanno soffrir, l'uomo non puote
 Fama acquistar, ne gran cose fornire.

Fazio degli Uberti, Dittamondo, lib. iv. cap. iv.

Nessun mai per fuggir, o per riposo,
 Venne in altezza fama ovver in gloria.

Frezzi, Il Quadrir. lib. ii, cap. ii

Signor, non sotto l'ombra in piaggia molle
 Tra fonti e fior, tra Ninfe e tra Sirene,
 Ma in cima all' erto e faticoso colle
 Della virtù riposto è il nostro bene.

Tasso, G. L. c. xvii. st. 61.

Of canopy reposing, fame is won;
 Without which whosoe'er consumes his days,
 Leaveth such vestige of himself on earth,
 As smoke in air or foam upon the wave.
 Thou therefore rise: vanquish thy weariness¹
 By the mind's effort, in each struggle form'd
 To vanquish, if she suffer not the weight
 Of her corporeal frame to crush her down.
 A longer ladder yet remains to scale.
 From these to have escaped sufficeth not,
 If well thou note me, profit by my words."

I straightway rose, and show'd myself less spent
 Than I in truth did feel me. "On," I cried,
 "For I am stout and fearless." Up the rock
 Our way we held, more rugged than before,
 Narrower, and steeper far to climb. From talk
 I ceased not, as we journey'd, so to seem
 Least faint; whereat a voice from the other foss
 Did issue forth, for utterance suited ill.
 Though on the arch that crosses there I stood,
 What were the words I knew not, but who spake
 Seem'd moved in anger. Down I stoop'd to look;
 But my quick eye might reach not to the depth
 For shrouding darkness; wherefore thus I spake:
 "To the next circle, teacher, bend thy steps,
 And from the wall dismount we; for as hence
 I hear and understand not, so I see
 Beneath, and naught discern."—"I answer not,"
 Said he, "but by thy deed. To fair request
 Silent performance maketh best return."

We from the bridge's head descended, where
 To the eighth mount it joins; and then, the chasm
 Opening to view, I saw a crowd within
 Of serpents² terrible, so strange of shape

¹ *Vanquish thy weariness.*]

— Quin Corpus onustum
 Hesternis vitiis animum quoque prægravat unâ
 Atque affigit humi divinæ particulam auræ.

Hor. Sat. ii. lib. ii. 78.

² *Serpents.*] Vidi locum horridum tenebrosum fœtoribus exhalantibus
 flammis crepitantibus serpentibus, draconibus — repletum. *Alberici*
Visio, § 12.

And hideous, that remembrance in my veins
Yet shrinks the vital current.¹ Of her sands
Let Libya vaunt no more: if Jaculus,
Pareas and Chelyder be her brood,
Cenchris and Amphisbæna, plagues so dire
Or in such numbers swarming ne'er she show'd,
Not with all Ethiopia, and whate'er
Above the Erythræan sea is spawn'd.

Amid this dread exuberance of woe
Ran naked spirits wing'd with horrid fear,
Nor hope had they of crevice where to hide,
Or heliotrope² to charm them out of view.
With serpents were their hands behind them bound,
Which through their reins infix'd the tail and head,
Twisted in folds before. And lo! on one
Near to our side, darted an adder up,
And, where the neck is on the shoulders tied,
Transpierced him. Far more quickly than e'er pen
Wrote O or I, be kindled, burn'd, and changed
To ashes all, pour'd out upon the earth.
When there dissolved he lay, the dust again
Uproll'd spontaneous, and the self-same form
Instant resumed. So mighty sages tell

¹ *Of her sands.*] Compare Lucan, *Phars.*, lib. ix. 703.

² *Heliotrope.*] Viridi colore est (gemma heliotropion) non ita acuto sed nubilo magis et represso, stellis puniceis superspersa. Causa nominis de effectu lapidis est et potestate. Dejecta in labris æneis radios solis mutat sanguineo percussu, utraque aquâ splendorem aëris abjicit et avertit. Etiam illud posse dicitur, et herbâ ejusdem nominis mixta et præcantationibus legitimis consecrata, eum a quocunque gestabitur, subtrahat visibus obviurum. *Solinus*, c. xl. "A stone," says Boccaccio, in his humorous tale of Calandrino, "which we lapidaries call heliotrope, of such extraordinary virtue, that the bearer of it is effectually concealed from the sight of all present." *Decam.* G. viii. N. 3. In Chiabrera's Ruggiero, Scaltrimento begs of Sofia, who is sending him on a perilous errand, to lend him the heliotrope.

———In mia man fida
L'eliotropia, per cui possa involarmi.
Secondo il mio talento agli occhi altrui.

c. vi.

Trust to my hand the heliotrope, by which
I may at will from others' eyes conceal me.

Compare Ariosto, *Il Negromante*, a. 3. s. 3. Pulci, *Morg. Magg.* c. xxv. and Fortiguerra, *Ricciardetto*, c. x. st. 17. Gower, in his *Confessio Amantis*, lib. vii. enumerates it among the jewels in the diadem of the sun:

Jaspis and heliotropius.

The Arabian Phœnix,¹ when five hundred years
 Have well nigh circled, dies, and springs forthwith
 Renascent: blade nor herb throughout his life
 He tastes, but tears of frankincense² alone
 And odorotus amomum: swaths of nard
 And myrrh his funeral shroud. As one that falls,
 He knows not how, by force demoniac dragg'd
 To earth, or through obstruction fettering up
 In chains invisible the powers of man,
 Who, risen from his trance, gazeth around,³
 Bewilder'd with the monstrous agony
 He hath endured, and wildly staring sighs;
 So stood aghast the sinner when he rose.

Oh! how severe God's judgment, that deals out
 Such blows in stormy vengeance. Who he was,
 My teacher next inquired; and thus in few
 He answer'd: "Vanni Fucci⁴ am I call'd,
 Not long since rained down from Tuscany
 To this dire gullet. Me the bestial life
 And not the human pleased, mule that I was,
 Who in Pistoia found my worthy den."

¹ *The Arabian Phœnix.*] This is translated from Ovid, *Metam.* lib. xv.:-

Una est quæ reparat, seque ipsa resemnat ales:
 Assyrii Phœnica vocant. Nec fruge neque herbis,
 Sed thuris lacrymis, et succo vivit amomi.
 Hæc ubi quinque suæ complevit secula vitæ,
 Illic in ramis, tremulæve cacumine palmæ,
 Unguibus et pando nidum sibi construit orce.
 Quæ simul ut casias, et nardi lenis aristas.
 Quassaque cum fulvâ substravit cinnama myrrhâ,
 Se super imponit, finitque in odoribus ævum.

See also Petrarch, *Canzone*:-Qual piu, &c.

² *Tears of frankincense.*]

Incenso e mirra è quello onde si pasce.

Fazio degli Uberti, *Dittamondo*, in a gorgeous description of the Phœnix, lib. ii. cap. v

³ *Gazeth around.*]

Su mi levai senza far più parole,
 Cogli occhi intorno stupido mirando,
 Si come l'Epilentico far suole.

Frezzi, Il Quadrir. lib. ii. cap. iii.

⁴ *Vanni Fucci.*] He is said to have been an illegitimate offspring of the family of Lazari in Pistoia, and, having robbed the sacristy of the church of St. James in that city, to have charged Vanni della Nona with the sacrilege; in consequence of which accusation the latter suffered death.

I then to Virgil: "Bid him stir not hence;
And ask what crime did thrust him hither: once
A man I knew him, choleric and bloody."

The sinner heard and feign'd not, but towards me
His mind directing and his face, wherein
Was dismal shame depicted, thus he spake:
"It grieves me more to have been caught by thee
In this sad plight, which thou beholdest, than
When I was taken from the other life.
I have no power permitted to deny
What thou inquirest. I am doom'd thus low
To dwell, for that the sacristy by me
Was rifled of its goodly ornaments,
And with the guilt another falsely charged.
But that thou mayst not joy to see me thus,
So as thou e'er shalt 'scape this darksome realm,
Open thine ears and hear what I forbode.
Reft of the Neri first Pistoia¹ pines;
Then Florence² changeth citizens and laws;
From Valdimagra,³ drawn by wrathful Mars,
A vapor rises, wrapt in turpid mists,
And sharp and eager driveth on the storm
With arrowy hurtling o'er Piceno's field,
Whence suddenly the cloud shall burst, and strike
Each helpless Bianco prostrate to the ground.
This have I told, that grief may rend thy heart."

¹ *Pistoia.*] "In May 1301, the Bianchi party of Pistoia, with the assistance and favor of the Bianchi, who ruled Florence, drove out the party of the Neri from the former place, destroying their houses, palaces, and farms." *Giov. Villani, Hist. lib. viii. c. xliv.*

² *Then Florence.*] "Soon after the Bianchi will be expelled from Florence, the Neri will prevail, and the laws and people will be changed."

³ *From Valdimagra.*] The commentators explain this prophetic threat to allude to the victory obtained by the Marquis Morello Malaspina of Valdimagra, (a tract of country now called the Lunigiana,) who put himself at the head of the Neri, and defeated their opponents, the Bianchi, in the Campo Piceno near Pistoia, soon after the occurrence related in the preceding note on v. 142. Of this engagement I find no mention in Villani. Balbo (*Vita di Dante*, vii. p. 143.) refers to Gerini, *Memorie Storiche di Lunigiana*, tom. ii. p. 123, for the whole history of this Morello or Moroello. Currado Malaspina is introduced in the eighth Canto of the Purgatory; where it appears, that although on the present occasion they espoused contrary sides, most important favors were nevertheless conferred by that family on our Poet, at a subsequent period of his exile, in 1307.

CANTO XXV.

ARGUMENT.

The sacrilegious Fucci vents his fury in blasphemy, is seized by serpents, and flying is pursued by Cacus in the form of a centaur, who is described with a swarm of serpents on his haunch, and a dragon on his shoulders breathing forth fire. Our Poet then meets with the spirits of three of his countrymen, two of whom undergo a marvellous transformation in his presence.

WHEN he had spoke, the sinner raised his hands¹
Pointed in mockery, and cried: "Take them, God!
I level them at thee." From that day forth
The serpents were my friends; for round his neck
One of them rolling twisted, as it said,
"Be silent, tongue!" Another, to his arms
Upgliding, tied them, riveting itself
So close, it took from them the power to move.

Pistoia! ah, Pistoia! why dost doubt
To turn thee into ashes, cumbering earth
No longer, since in evil act so far
'Thou hast outdone thy seed?'² I did not mark,
Through all the gloomy circles of the abyss,
Spirit, that swell'd so proudly 'gainst his God;

¹ *His hands.*]

Le mani alzò, con ambeduo le fische.

So Frezzi:—

E fe le fische a Dio 1 superbo vermo.

Il Quadrir, lib. ii. cap. xix.

Io vidi l'ira poi con crudel faccia;

E fe le fische a Dio il mostro rio,
Stringendo i denti ed alzando le braccia.

Ib. lib. iii. c. x.

And Trissino:—

Poi facea con le man le fische al cielo

Dicendo: Togli, Iddio; che puoi più farmi?

L'Ital. Liberata, c. xii.

"The practice of thrusting out the thumb between the first and second fingers, to express the feelings of insult and contempt, has prevailed very generally among the nations of Europe, and for many ages had been denominated 'making the fig,' or described at least by some equivalent expression." *Douce's Illustrations of Shakspeare*, vol. i. p. 492, ed. 1807. The passage in the original text has not escaped this diligent commentator.

² *Thy seed.*] Thy ancestry.

Not him,¹ who headlong fell from Thebes. He fled,
 Nor utter'd more; and after him there came
 A centaur full of fury, shouting, "Where,
 Where is the caitiff?" On Maremma's marsh
 Swarm not the serpent tribe, as on his haunch
 They swarm'd, to where the human face begins.
 Behind his head, upon the shoulders, lay
 With open wings a dragon, breathing fire
 On whomso'er he met. To me my guide:
 "Cacus³ is this, who underneath the rock
 Of Aventine spread oft a lake of blood.
 He, from his brethren parted, here must tread
 A different journey, for his fraudulent theft [found
 Of the great herd that near him stall'd; whence
 His felon deeds their end, beneath the mace
 Of stout Alcides, that perchance laid on
 A hundred blows,⁴ and not the tenth was felt."

While yet he spake, the centaur sped away:
 And under us three spirits came, of whom
 Nor I nor he was ware, till they exclaim'd,
 "Say who are ye?" We then brake off discourse,
 Intent on these alone. I knew them not:
 But, as it chanceth oft, befell, that one
 Had need to name another. "Where," said he,
 "Doth Cianfa⁵ lurk?" I, for a sign my guide
 Should stand attentive, placed against my lips
 The finger lifted. If, Oh reader! now
 Thou be not apt to credit what I tell,
 No marvel; for myself do scarce allow
 The witness of mine eyes. But as I look'd
 Toward them, lo! a serpent with six feet
 Springs forth on one, and fastens full upon him:
 His midmost grasp'd the belly, a forefoot
 Seized on each arm (while deep in either cheek⁶

¹ Not him.] Capaneus. Canto xiv.

² On Maremma's marsh.] An extensive tract near the sea-shore of Tuscany.

³ Cacus.] Virgil. *Æn.* lib. viii. 193.

⁴ A hundred blows.] Less than ten blows, out of the hundred Hercules gave him, had deprived him of feeling.

⁵ Cianfa.] He is said to have been of the family of Donati at Florence.

⁶ In either cheek.] Ostendit mihi post hoc apostolus lacum magnum

He flesh'd his fangs); the hinder on the thighs
 Were spread, 'twixt which the tail inserted curl'd
 Upon the reins behind. Ivy ne'er clasp'd¹
 A dodder'd oak, as round the other's limbs
 The hideous monster intertwined his own.
 Then, as they both had been of burning wax,
 Each melted into other, mingling hues,
 That which was either now was seen no more.
 Thus up the shrinking paper,² ere it burns,
 A brown tint glides, not turning yet to black,
 And the clean white expires. The other two
 Look'd on, exclaiming, "Ah! how dost thou change,
 Agnello!" See! Thou art nor double now,
 Nor only one." The two heads now became
 One, and two figures blended in one form
 Appear'd, where both were lost, Of the four lengths
 Two arms were made: the belly and the chest,
 The thighs and legs, into such members changed
 As never eye hath seen. Of former shape
 All trace was vanish'd. Two, yet neither, seem'd
 That image miscreate, and so pass'd on
 With tardy steps. As underneath the scourge
 Of the fierce dog-star that lays bare the fields,

tetrum, et aquæ sulphuræ plenum, in quo animarum multitudo demersa est, plenum serpentibus ac scorpionibus; stabant vero ibi et dæmones serpentes tenentes et ora vultus et capita hominum cum eisdem serpentibus percutientes. *Alberici Visio*, § 23.

¹ *Ivy ne'er clasp'd.*]

*Ονόλα κισσὸς δρυὸς ὅπως τῆσδ' ἐξομαί.

Euripides Hecuba, v. 102.

Like ivy to an oak, how will I cling to her!

² *Thus up the shrinking paper.*] Many of the commentators suppose that by "papiro" is here meant the wick of a lamp or candle, and Lombardi adduces an extract from Pier Crescenzo (*Agricolt. lib. vi. cap. ix.*) to show that this use was then made of the plant. But Tiraboschi has proved that paper made of linen came into use towards the latter half of the fourteenth century, and that the inventor of it was Pier da Fabiano, who carried on his manufactory in the city of Trevigi; whereas paper of cotton, with, perhaps, some linen mixed, was used during the twelfth century. *Stor. della Lett. Ital.* tom. v. lib. i. cap. iv. sect. 4.

———All my bowels crumble up to dust.
 I am a scribbled form, drawn with a pen
 Upon a parchment; and against this fire
 Do I shrink up.

Shakspeare, K. John, act. v. sc. 7.

³ *Agnello.*] Agnello Brunelleschi.

Shifting from brake to brake the lizard seems
 A flash of lightning, if he thwart the road;
 So toward the entrails of the other two
 Approaching seem'd an adder all on fire,
 As the dark pepper-grain livid and swart.
 In that part,¹ whence our life is nourish'd first,
 One he transpierced; then down before him fell
 Stretch'd out. The pierced spirit look'd on him,
 But spake not; yea, stood motionless and yawn'd,
 As if by sleep or feverous fit assail'd.²
 He eyed the serpent, and the serpent him.
 One from the wound, the other from the mouth
 Breathed a thick smoke, whose vapory columns
 join'd.

Lucan³ in mute attention now may hear,
 Nor thy disastrous fate, Sabellus, tell,
 Nor thine, Nasidius. Ovid⁴ now be mute.
 What if in warbling fiction he record
 Cadmus and Arethusa, to a snake
 Him changed, and her into a fountain clear,
 I envy not; for never face to face
 Two natures thus transmuted did he sing,
 Wherein both shapes were ready to assume
 The other's substance. They in mutual guise
 So answer'd, that the serpent split his train
 Divided to a fork, and the pierced spirit
 Drew close his steps together, legs and thighs
 Compacted, that no sign of juncture soon
 Was visible: the tail, disparted, took
 The figure which the spirit lost; its skin
 Softening, his indurated to a rind.

[¹ *In that part.*] The navel.

[² *As if by sleep or feverous fit assail'd.*]

——— O Rome! thy head
 Is drown'd in sleep, and all thy body fev'ry.

Ben Jonson s. Cataline.

³ *Lucan.*] Phars. lib. ix. 766 and 793:—

Lucan di alcum di questi poetando
 Conta sì come Sabello e Nasidio
 Fù punti e trasformati ivi passando.

Fazio degli Uberti, Dittamondo, l. v. cap. 44.

⁴ *Ovid.*] Metam. lib. iv. and v.

The shoulders next I mark'd, that entering join'd
 The monster's arm-pits, whose two shorter feet
 So lengthen'd, as the others dwindling shrunk.
 The feet behind them twisting up became
 That part that man conceals, which in the wretch
 Was cleft in twain. While both the shadowy smoke
 With a new color veils, and generates
 The excrescent pile on one, peeling it off
 From the other body, lo! upon his feet
 One upright rose, and prone the other fell.
 Nor yet their glaring and malignant lamps
 Were shifted, though each feature changed beneath.
 Of him who stood erect, the mounting face
 Retreated towards the temples, and what there
 Superfluous matter came, shot out in ears [dragg'd,
 From the smooth cheeks; the rest, not backward
 Of its excess did shape the nose; and swell'd
 Into due size protuberant the lips.
 He, on the earth who lay, meanwhile extends
 His sharpen'd visage,¹ and draws down the ears
 Into the head, as doth the slug his horns.
 His tongue, continuous before and apt
 For utterance, severs; and the other's fork
 Closing unites. That done, the smoke was laid.
 The soul, transform'd into the brute, glides off,
 Hissing along the vale, and after him
 The other talking sputters; but soon turn'd
 His new-grown shoulders on him, and in few
 Thus to another spake: "Along this path
 Crawling, as I have done, speed Buoso² now!"
 So saw I fluctuate in successive change
 The unsteady ballast of the seventh hold:
 And here if aught my pen³ have swerved, events

¹ *His sharpen'd visage.*] Compare Milton, P. L. b. x. 511, &c.

² *Buoso.*] He is also said by some to have been of the Donati family; but by others of the Abbati.

³ *My pen.*] Lombardi justly prefers "la penna" to "la lingua;" but, when he tells us that the former is in the Nidobeatina, and the latter in the other editions, he ought to have expected at least Landino's of 1484, and Vellutello's of 1544, and, perhaps, many besides these.

So strange may be its warrant. O'er mine eyes
Confusion hung, and on my thoughts amaze.

Yet scaped they not so covertly, but well
I mark'd Sciancato:¹ he alone it was
Of the three first that came, who changed not: thou
The other's fate, Gaville!² still dost rue.

CANTO XXVI.

ARGUMENT.

Remounting by the steps, down which they had descended to the seventh gulf, they go forward to the arch that stretches over the eighth, and from thence behold numberless flames wherein are punished the evil counsellors each flame containing a sinner, save one, in which were Diomede and Ulysses, the latter of whom relates the manner of his death.

FLORENCE, exult! for thou so mightily
Hast thriven, that o'er land and sea³ thy wings
Thou beatest, and thy name spreads over hell.
Among the plunderers, such the three I found
Thy citizens; whence shame to me thy son,
And no proud honor to thyself redounds.

But if our minds,⁴ when dreaming near the dawn,
Are of the truth presageful, thou ere long

¹ *Sciancato.*] Puccio Sciancato, a noted robber, whose family, Venturi says, he has not been able to discover. The Latin annotator on the Monte Casino MS. informs us that he was one of the Galigai of Florence, the decline of which house is mentioned in the *Paradise*, Canto xvi. 96.

² *Gaville.*] Francesco Guercio Cavalcante was killed at Gaville, near Florence; and in revenge of his death several inhabitants of that district were put to death.

³ *O'er land and sea.*]

For he can spread thy name o'er lands and seas.

Milton, Son. viii.

⁴ *But if our minds.*]

Namque sub Aurora, jam dormitante lucernâ,
Somnia quo cerni tempore vera solent.

Ovid, Epist. xix.

The same poetical superstition is alluded to in the *Purgatory*, Canto ix. and xxvii.

Shalt feel what Prato¹ (not to say the rest)
 Would fain might come upon thee; and that chance
 Were in good time, if it befell thee now.
 Would so it were, since it must needs befall!
 For as time² wears me, I shall grieve the more.

We from the depth departed; and my guide
 Remounting scaled the flinty steps,³ which late
 We downward traced, and drew me up the steep.
 Pursuing thus our solitary way
 Among the crags and splinters of the rock,
 Sped not our feet without the help of hands.

Then sorrow seized me, which e'en now revives,
 As my thought turns again to what I saw,
 And, more than I am wont,⁴ I rein and curb
 The powers of nature in me, lest they run
 Where virtue guides not; that, if aught of good
 My gentle star or something better gave me,
 I envy not myself the precious boon.

As in that season, when the sun least veils
 His face that lightens all, what time the fly
 Gives way to the shrill gnat, the peasant then,
 Upon some cliff reclined, beneath him sees
 Fire-flies innumerable spangling o'er the vale,
 Vineyard or tilth, where his day-labor lies;

¹ *Shalt feel what Prato.*] The Poet prognosticates the calamities which were soon to befall his native city, and which, he says, even her nearest neighbor, Prato, would wish her. The calamities more particularly pointed at are said to be the fall of a wooden bridge over the Arno, in May, 1304, where a large multitude were assembled to witness a representation of hell and the infernal torments, in consequence of which accident many lives were lost; and a conflagration, that in the following month destroyed more than seventeen hundred houses, many of them sumptuous buildings. See G. Villani, Hist., lib. viii. c. lxx. and lxxi.

² *As time.*] "I shall feel all calamities more sensibly as I am further advanced in life."

³ *The flinty steps.*] Venturi, after Daniello and Volpi, explains the word in the original, "borni," to mean the stones that project from a wall, for other buildings to be joined to, which the workmen call "toothings."

⁴ *More than I am wont.*] "When I reflect on the punishment allotted to those who do not give sincere and upright advice to others, I am more anxious than ever not to abuse to so bad a purpose those talents, whatever they may be, which Nature, or rather Providence, has conferred on me." It is probable that this declaration was the result of real feeling in the mind of Dante, whose political character would have given great weight to any opinion or party he had espoused, and to whom indignance and exile might have offered strong temptations to deviate from that line of conduct, which a strict sense of duty prescribed.

With flames so numberless throughout its space
 Shone the eighth chasm, apparent, when the depth
 Was to my view exposed. As he, whose wrongs¹
 The bears avenged, at its departure saw
 Elijah's chariot, when the steeds erect [while,
 Raised their steep flight for heaven; his eyes, mean-
 Straining pursued them, till the flame alone,
 Upsoaring like a misty speck, he kenn'd:
 E'en thus along the gulf moves every flame,
 A sinner so enfolded close in each,
 That none exhibits token of the theft.

Upon the bridge I forward bent to look,
 And grasp'd a flinty mass, or else had fallen,
 Though push'd not from the height. The guide, who
 How I did gaze attentive, thus began: [mark'd
 "Within these ardors are the spirits, each
 Swathed in confining fire."—"Master! thy word,"
 I answer'd, "hath assured me; yet I deem'd
 Already of the truth, already wish'd
 To ask thee who is in yon fire, that comes
 So parted at the summit, as it seem'd
 Ascending from that funeral pile² where lay
 The Theban brothers." He replied: "Within
 Ulysses there and Diomedes endure
 Their penal tortures, thus to vengeance now
 Together hasting, as erewhile to wrath.
 These in the flame with ceaseless groans deplore
 The ambush of the horse,³ that open'd wide
 A portal for that goodly seed to pass
 Which sow'd imperial Rome; nor less the guile

¹ *As he, whose wrongs.]* Kings, b. ii. c. ii.

² *Ascending from that funeral pile.]* The flame is said to have divided
 on the funeral pile which consumed the bodies of Eteocles and Polynices,
 as if conscious of the enmity that actuated them while living.

*Ecce iterum fratris primos ut contigit artus
 Ignis edax, tremuere rogi, et novus advena busto
 Pellitur, exundant diviso vertice flammæ,
 Alternosque apices abruptâ luce coruscant.*

Statius, Theb., lib. xii.

Compare Lucan, Pharsal. lib. i. 145.

³ *The ambush of the horse.]* "The ambush of the wooden horse, that
 caused Æneas to quit the city of Troy and seek his fortune in Italy,
 where his descendants founded the Roman empire."

Lament they, whence, of her Achilles 'reft,
 Deidamia yet in death complains.
 And there is rued the stratagem that Troy
 Of her Palladium spoil'd."—"If they have power
 Of utterance from within these sparks," said I,
 "Oh, master! think my prayer a thousand-fold
 In repetition urged, that thou vouchsafe
 To pause till here the horned flame arrive.
 See, how toward it with desire I bend."

He thus: "Thy prayer is worthy of much praise
 And I accept it therefore; but do thou
 Thy tongue refrain: to question them be mine;
 For I divine thy wish; and they perchance, [thee."
 For they were Greeks,¹ might shun discourse with
 When there the flame had come, where time and
 Seem'd fitting to my guide, he thus began: [place
 "Oh ye, who dwell two spirits in one fire!
 If, living, I of you did merit aught,
 Whate'er the measure were of that desert,
 When in the world my lofty strain I pour'd,
 Move ye not on, till one of you unfold
 In what clime death o'ertook him self-destroy'd."

Of the old flame forthwith the greater horn
 Began to roll, murmuring, as a fire
 That labors with the wind, then to and fro
 Wagging the top, as a tongue uttering sounds,
 Threw out its voice, and spake: "When I escaped
 From Circe, who beyond a circling year
 Had held me near Caieta² by her charms,
 Ere thus Æneas yet had named the shore;
 Nor fondness for my son,³ nor reverence

¹ *For they were Greeks.*] By this it is, perhaps, implied that they were haughty and arrogant. So, in our Poet's twenty-fourth Sonnet, of which a translation is inserted in the Life prefixed, he says:—

Ed ella mi rispose, come un Greco.

² *Caieta.*] Virgil, *Æneid*, lib. vii. 1.

³ *Nor fondness for my son.*] Imitated by Tasso, *G. L. c. viii. st. 7*—

Ne timor di fatica ò di periglio,
 Ne vaghezza del regno, ne pietade
 Del vecchio genitor, sì degno affetto
 Intiepedir nel generoso petto.

Of my old father, nor return of love,
That should have crown'd Penelope with joy,
Could overcome in me the zeal I had
To explore the world, and search the ways of life,
Man's evil and his virtue. Forth I sail'd
Into the deep illimitable main,
With but one bark, and the small faithful band
That yet cleaved to me. As Iberia far,
Far as Marocco, either shore I saw,
And the Sardinian and each isle beside
Which round that ocean bathes. Tardy with age
Were I and my companions, when we came
To the strait pass,¹ where Hercules ordain'd
The boundaries not to be overstepp'd by man.
The walls of Seville to my right I left,
On the other hand already Ceuta passed.
'Oh brothers!' I began, 'who to the west
Through perils without number now have reach'd;
To this the short remaining watch, that yet
Our senses have to wake, refuse not proof
'Of the unpeopled world, following the track
'Of Phœbus. Call to mind from whence ye sprang.
'Ye were not form'd to live the life of brutes,
'But virtue to pursue and knowledge high.'
With these few words I sharpen'd for the voyage
The mind of my associates, that I then
Could scarcely have withheld them. To the dawn
Our poop we turn'd, and for the witless flight
Made our oars wings,² still gaining on the left.

This imagined voyage of Ulysses into the Atlantic is alluded to by Pulci:—

E soprattutto commendava Ulisse,
Che per veder nell' altro mondo gisse.

Morg. Magg., c. xxv.

And by Tasso, G. L., c. xv. 25:—

¹ *The strait pass.*] The straits of Gibraltar.

² *Made our oars wings.*]

Οὐδ' εὐήρε' ἐρετμὰ, τὰ τε πτερὰ νηυσὶ πέλονται·

Hom. Od. xi. 124

So Chiabrera, Canz. Eroiche., xiii:—

Farò de' remi un volo.

And Tasso, *Ibid.*, 26,

Each star of the other pole night now beheld,¹
 And ours so low, that from the ocean floor
 It rose not. Five times re-illumed, as oft
 Vanish'd the light from underneath the moon,
 Since the deep way we enter'd, when from far
 Appear'd a mountain dim,² loftiest methought
 Of all I e'er beheld.* Joy seized us straight;
 But soon to mourning changed. From the new land
 A whirlwind sprung, and at her foremost side
 Did strike the vessel. Thrice³ it whirl'd her round
 With all the waves; the fourth time lifted up
 The poop, and sank the prow: so fate decreed:
 And over us the booming billow closed."⁴

CANTO XXVII.

ARGUMENT.

The Poet, treating of the same punishment as in the last Canto, relates that he turned towards a flame in which was the Count Guido da Montefeltro, whose inquiries respecting the state of Romagna he answers; and Guido is thereby induced to declare who he is, and why condemned to that torment.

Now upward rose the flame, and still'd its light
 To speak no more, and now pass'd on with leave
 From the mild poet gain'd; when following came

¹ *Night now beheld.*] Petrarch is here cited by Lombardi:—

Ne là su sopra il cerchio della luna
 Vide mai tante stelle alcuna notte. *Canz.* xxxvii. 1.

Nor there above the circle of the moon
 Did ever night behold so many stars.

² *A mountain dim.*] The mountain of Purgatory.—Amongst the various opinions of theologians respecting the situation of the terrestrial paradise, Pietro Lombardo relates, that "it was separated by a long space, either of sea or land, from the regions inhabited by men, and placed in the ocean, reaching as far as to the lunar circle, so that the waters of the deluge did not reach it." *Sent.*, lib. ii. dist. 17. Thus Lombardi.

³ *Thrice.*] — Ast illum ter fluctus ibidem
 Torquet agens circum, et rapidus vorat æquore vortex.

Virg. Æn., lib. i. 116.

⁴ *Closed.*] Venturi refers to Pliny and Solinus for the opinion that Ulysses was the founder of Lisbon, from whence he thinks it was easy

Another, from whose top a sound confused,
 Forth issuing, drew our eyes that way to look.
 As the Sicilian bull,¹ that rightfully
 His cries first echoed who hath shaped its mould,
 Did so rebellow, with the voice of him
 Tormented, that the brazen monster seem'd [found,
 Pierced through with pain; thus, while no way they
 Nor avenue immediate through the flame,
 Into its language turn'd the dismal words:
 But soon as they had won their passage forth,
 Up from the point, which vibrating obey'd
 Their motion at the tongue, these sounds were heard:
 "Oh, thou! to whom I now direct my voice,
 That lately didst exclaim in Lombard phrase,
 'Depart thou; I solicit thee no more;'
 Though somewhat tardy I perchance arrive,
 Let it not irk thee here to pause awhile;
 And with me parley: lo! it irks not me,
 And yet I burn. If but e'en now thou fall
 Into this blind world, from that pleasant land
 Of Latium, whence I draw my sum of guilt,
 Tell me if those who in Romagna dwell
 Have peace or war. For of the mountains there²
 Was I, betwixt Urbino and the height
 Whence Tiber first unlocks his mighty flood."

Leaning I listen'd yet with heedful ear,
 When, as he touch'd my side, the leader thus!
 "Speak thou: he is a Latian." My reply
 Was ready, and I spake without delay:
 "Oh, spirit! who art hidden here below,
 Never was thy Romagna without war
 In her proud tyrants' bosoms, nor is now:
 But open war there left I none. The state

for the fancy of a poet to send him on yet further enterprises. Perhaps the story (which it is not unlikely that our author will be found to have borrowed from some legend of the middle ages) may have taken its rise partly from the obscure oracle returned by the ghost of Tiresias to Ulysses, (see the eleventh book of the *Odyssey*.) and partly from the fate which there was reason to suppose had befallen some adventurous explorers of the Atlantic ocean.

¹ *The Sicilian bull.*] The engine of torture invented by Perillus, for the tyrant Phalaris.

² *Of the mountains there.* Montefeltro.

Ravenna hath maintain'd this many a year,
Is stedfast. There Polenta's eagle¹ broods;
And in his broad circumference of plume
O'ershadows Cervia. The green talons grasp
The land,² that stood erewhile the proof so long
And piled in bloody heap the host of France.

"The old mastiff of Verruchio and the young,³
That tore Montagna⁴ in their wrath, still make,
Where they are wont, an augre of their fangs,

¹ *Polenta's eagle.*] Guido Novello da Polenta, who bore an eagle for his coat of arms. The name of Polenta was derived from a castle so called, in the neighborhood of Brittonoro. Cervia is a small maritime city, about fifteen miles to the south of Ravenna. Guido was the son of Ostasio da Polenta, and made himself master of Ravenna in 1265. In 1322 he was deprived of his sovereignty, and died at Bologna in the year following. This last and most munificent patron of Dante is himself enumerated, by the historian of Italian literature, among the poets of his time. Tiraboschi, *Storia della Lett. Ital.*, tom. v. lib. iii. c. ii. sect. 13. The passage in the text might have removed the uncertainty which Tiraboschi expressed, respecting the duration of Guido's absence from Ravenna; when he was driven from that city in 1295, by the arms of Pietro, archbishop of Monreale. It must evidently have been very short, since his government is here represented (in 1300) as not having suffered any material disturbance for many years. In the Proëmium to the Annotations on the Decameron of Boccaccio, written by those who were deputed to that work. Ediz. Giunti, 1573, it is said of Guido Novello, "del quale si leggono ancora alcune composizioni, per poche che elle sieno, secondo quella età, belle e leggiadre:" and in the collection edited by Allacci at Naples, 1661, p. 382, is a sonnet of his, which breathes a high and pure spirit of Platonism. Among the MSS. of the Iliad in the Ambrosian Library at Milan, described by Mai, there is one that was in the possession of Guido. *Iliadis Fragmenta*, &c. fol. Mediol. 1819. Proœmium, p. xlviii. It was perhaps, seen by Dante. To this account I must now subjoin that which has since been given, but without any reference to authorities, by Troya: "In the course of eight years, from 1310 to 1318, Guido III. of Polenta, father of Francesca, together with his sons Bernardino and Ostasio, had died. A third son, named Rannino, was father of Guido IV. Of these two it is not known whether they held the lordship of Ravenna. But it came to the sons of Ostasio, Guido V., called Novello, and Rinaldo the archbishop: on the sons of Bernardino devolved the sovereignty of the neighboring city of Cervia." *Veltro Allegorico di Dante*, ed. 1826, p. 176.

² *The land.*] The territory of Forlì, the inhabitants of which, in 1282, were enabled, by the stratagem of Guido da Montefeltro, who then governed it, to defeat with great slaughter the French army by which it had been besieged. See G. Villani, lib. vii. c. lxxxi. The Poet informs Guido, its former ruler, that it is now in the possession of Sinibaldo Ordelaffi, or Ardelaffi, whom he designates by his coat of arms, a lion vert.

³ *The old mastiff of Verruchio and the young.*] Malatesta, and Malatestino his son, lords of Rimini, called, from their ferocity, the mastiffs of Verruchio, which was the name of their castle. Malatestino was, perhaps, the husband of Francesca, daughter of Guido da Polenta. See notes to Canto v. 113.

⁴ *Montagna.* Montagna de' Parcitati, a noble knight, and leader of the Ghibelline party at Rimini, murdered by Malatestino.

"Lamone's city, and Santerno's,¹ range
Under the lion of the snowy lair;²
Inconstant partisan, that changeth sides,
Or ever summer yields to winter's frost.
And she, whose flank is wash'd of Savio's wave,³
As 'twixt the level and the steep she lies,
Lives so 'twixt tyrant power and liberty.

"Now tell us, I entreat thee, who art thou:
Be not more hard than others. In the world,
So may thy name still rear its forehead high."

Then roar'd awhile the fire, its sharpen'd point
On either side waved, and thus breathed at last:

"If I did think my answer were to one
Who ever could return unto the world,
This flame should rest unshaken. But since ne'er
If true be told me, any from this depth
Has found his upward way, I answer thee,
Nor fear lest infamy record the words.

"A man of arms⁴ at first, I clothed me then
In good Saint Francis' girdle, hoping so
To have made amends. And certainly my hope
Had fail'd not, but that he, whom curses light on,
The high priest,⁵ again seduced me into sin.
And how, and wherefore, listen while I tell,
Long as this spirit moved the bones and pulp
My mother gave me, less my deeds bespake
The nature of the lion than the fox.⁶
All ways of winding subtlety I knew,

¹ *Lamone's city and Santerno's.*] Lamone is the river at Faenza, and Santerno at Imola.

² *The lion of the snowy lair.*] Machinardo Pagano, whose arms were a lion azure on a field argent; mentioned again in the Purgatory, Canto xiv. 122. See G. Villani *passim*, where he is called Machinardo da Susinana.

³ *Whose flank is wash'd of Savio's wave.*] Cesena, situated at the foot of a mountain, and washed by the river Savio, that often descends with a swollen and rapid stream from the Apennine,

⁴ *A man of arms.*] Guido da Montefeltro.

⁵ *The high priest.*] Boniface VIII.

⁶ *The nature of the lion than the fox.*] Non furor leonine ma di volpe
So Pulci, Morg. Magg. c. xix:—

E furor le sue opre e le sue colpe.

Non creder leonine ma di volpe.

Fraus quasi vulpeculæ, vis leonis videtur.

Cicero de Officiis, lib. l. c. 13.

And with such art conducted, that the sound
 Reach'd the world's limit. Soon as to that part
 Of life I found me come, when each behoves
 To lower sails¹ and gather in the lines:
 That, which before had pleased me, then I rued,
 And to repentance and confession turn'd,
 Wretch that I was; and well it had bestead me.
 The chief of the new Pharisees meantime,
 Waging his warfare near the Lateran,
 Not with the Saracens or Jews, (his foes
 All Christians were, nor against Acre one
 Had fought,² nor traffick'd in the Soldan's land,)

¹ *To lower sails.*] Our Poet had the same train of thought as when he wrote that most beautiful passage in his *Convito*, beginning "E qui è da sapere, che siccome dice Tullio in quello di Senettute, la naturale morte," &c. p. 209. "As it hath been said by Cicero, in his treatise on old age, natural death is like a port and haven to us after a long voyage; and even as the good mariner, when he draws near the port, lowers his sails, and enters it softly with a weak and inoffensive motion, so ought we to lower the sails of our worldly operations, and to return to God with all our understanding and heart, to the end that we may reach this haven with all quietness and with all peace. And herein we are mightily instructed by nature in a lesson of mildness; for in such a death itself there is neither pain or bitterness; but as ripe fruit is lightly and without violence loosened from its branch, so our soul without grieving departs from the body in which it hath been."

So mayst thou live, till like ripe fruit thou drop
 Into thy mother's lap, or be with ease
 Gather'd, not harshly pluck'd, for death mature.

Milton, P. L., b. xi. 537.

² *The chief of the new Pharisees.*] Boniface VIII., whose enmity to the family of Colonna prompted him to destroy their houses near the Lateran. Wishing to obtain possession of their other seat, Penestrino, he consulted with Guido da Montefeltro how he might accomplish his purpose, offering him at the same time absolution for his past sins, as well as for that which he was then tempting him to commit. Guido's advice was, that kind words and fair promises would put his enemies into his power; and they accordingly soon afterwards fell into the snare laid for them, A. D. 1298. See G. Villani, lib. viii. c. xxiii. There is a relation similar to this in the history of Ferreto Vincentino, lib. ii. anno 1294; and the writer adds, that our Poet had justly condemned Guido to the torments he had allotted him. See Muratori, *Script. Ital.* tom. ix. p. 970, where the Editor observes: "Probosi hujus facinoris narrationi fidem adjungere nemo probus velit, quod facile confinxerint Bonifacii æmuli, &c." And indeed it would seem as if Dante himself had either not heard, or had not believed, the report of Guido's having sold himself thus foolishly to the Pope, when he wrote the passage in the *Convito* cited in the note to v. 76; for he soon after speaks of him as one of those noble spirits "who, when they approached the last haven, lowered the sails of their worldly operations, and gave themselves up to religion in their old age, laying aside every worldly delight and wish."

³ — *Nor against Acre one.*

Had fought.] He alludes to the renegade Christians, by whom the Saracens, in April, 1291, were assisted to recover St. John d'Acre, the last possession of the Christians in the Holy Land. The regret expressed

He, his great charge nor sacred ministry,
 In himself revered, nor in me that cord
 Which used to mark with leanness whom it girded.
 As in Soracte, Constantine besought,¹
 To cure his leprosy, Sylvester's aid;
 So me, to cure the fever of his pride,
 This man besought: my counsel to that end
 He ask'd: and I was silent; for his words
 Seem'd drunken; but forthwith he thus resumed:
 'From thy heart banish fear: of all offence
 'I hitherto absolve thee. In return,
 'Teach me my purpose so to execute,
 'That Penestrino cumber earth no more.
 'Heaven, as thou knowest, I have no power to shut
 'And open: and the keys are therefore twain,
 'The which my predecessor² meanly prized.'
 "Then, yielding to the forceful arguments,
 Of silence as more perilous I deem'd,
 And answer'd: Father! since thou wast me
 'Clear of that guilt wherein I now must fall,
 'Large promise with performance scant, be sure,
 'Shall make thee triumph in thy lofty seat.'
 "When I was number'd with the dead, then came
 Saint Francis for me; but a cherub dark
 He met, who cried, 'Wrong me not! he is mine,
 'And must below to join the wretched crew,

by the Florentine annalist, G. Villani, for the loss of this valuable fortress, is well worthy of observation, lib. vii. c. cxliv. "From this event Christendom suffered the greatest detriment: for by the loss of Acre there no longer remained in the Holy Land any footing for the Christians; and all our good maritime places of trade never afterwards derived half the advantage from their merchandise and manufactures; so favorable was the situation of the city of Acre, in the very front of our sea, in the middle of Syria, and as it were in the middle of the inhabited world, seventy miles from Jerusalem, both source and receptacle of every kind of merchandise, as well from the east as from the west; the resort of all people from all countries, and of the eastern nations of every different tongue; so that it might be considered as the alimient of the world."

¹ *As in Soracte, Constantine besought.*] So in Dante's treatise *De Monarchiâ*: "Dicunt quidam adhuc, quod Constantinus Imperator, mundatus a leprâ intercessione Sylvestri, tunc summi pontificis, imperii sedem, scilicet Roman, donavit ecclesiæ, cum multis aliis imperii dignitatibus." Lib. iii. Compare *Fazio degli Uberti, Dittamondo*, lib. ii. cap. xii.

² *My predecessor.*] Celestine V. See notes to Canto iii.

For the deceitful counsel which he gave,
 'E'er since I watch'd him, hovering at his hair,
 'No power can the impenitent absolve;
 'Nor to repent, and will, at once consist,
 'By contradiction absolute forbid.'
 Oh misery! how I shook myself, when he
 Seized me, and cried, 'Thou haply thought'st me not
 'A disputant in logic so exact!
 To Minos down he bore me; and the judge
 Twined eight times round his callous back the tail,
 Which biting with excess of rage, he spake:
 'This is a guilty soul, that in the fire
 'Must vanish.' Hence, perdition-doom'd, I rove
 A prey to rankling sorrow, in this garb."

When he had thus fulfill'd his words, the flame
 In dolor parted, beating too and fro,
 And writhing its sharp horn. We onward went,
 I and my leader, up along the rock,
 Far as another arch, that overhangs
 The foss, wherein the penalty is paid
 Of those who load them with committed sin,

CANTO XXVIII.

ARGUMENT.

They arrive in the ninth gulf, where the sowers of scandal, schismatics, and heretics, are seen with their limbs miserably maimed or divided in different ways. Among these the Poet finds Mahomet, Piero da Medicina, Curio, Mosca, and Bertrand de Born.

WHO, e'en in words unfetter'd, might at full
 Tell of the wounds and blood that now I saw,
 Though he repeated oft the tale! No tongue
 So vast a theme could equal, speech and thought
 Both impotent alike. If in one band
 Collected, stood the people all, who e'er

Pour'd on Apulia's happy soil¹ their blood,
Slain by the Trojans², and in that long war³,
When of the rings⁴ the measured booty made
A pile so high, as Rome's historian writes
Who errs not; with the multitude, that felt
The grinding force of Guiscard's Norman steel,⁵
And those the rest,⁶ whose bones are gather'd yet
At Ceperano, there were treachery
Branded the Apulian name, or where beyond
Thy walls, Oh Tagliacozzo,⁷ without arms
The old Alardo conquer'd; and his limbs
One were to show transpierced, another his
Clean lopp'd away; a spectacle like this
Were but a thing of nought, to the hideous sight
Of the ninth chasm. A rundlet, that hath lost

¹ *Happy soil.*] There is a strange discordance here among the expounders "Fortunata terra." Because of the vicissitudes of fortune which it experienced: Landino. Fortunate, with respect to those who conquered in it: Vellutello. Or on account of its natural fertility: Venturi. The context requires that we should understand, by "fortunata," "calamitous," "disgraziata," to which sense the word is extended in the Vocabulary of La Crusca: Lombardi. Volpi is silent. On this note the late Archdeacon Fisher favored me with the following remark: "Volpi is, indeed, silent at the passage; but in the article "Puglia," in his second Index, he writes, Dante la chiama fortunata, cioè pingue e feconda. This is your own translation; and is the same word in meaning with εὐδαιμων and felix, in Xenophon's Anabasis and Horace passim."

² *The Trojans.*] Some MSS. have "Romani;" and Lombardi has admitted it into the text. Venturi had, indeed, before met with the same reading in some edition, but he has not told us in which.

³ *In that long war.*] The war of Hannibal in Italy. "When Mago brought news of his victories to Carthage, in order to make his successes more easily credited, he commanded the golden rings to be poured out in the senate-house, which made so large a heap, that, as some relate they filled three modii and a half. A more probable account represents them not to have exceeded one modius." *Livy, Hist.*, lib. xxiii. 12.

⁴ *The rings.*] So Frezzi:—

Non quella, che riempie i noggi d'anella.

Il Quadri., lib. ii. cap. 9.

⁵ *Guiscard's Norman steel.*] Robert Guiscard, who conquered the kingdom of Naples, and died in 1101. G. Villani, lib. iv. cap. xviii. He is introduced in the Paradise, Canto xviii.

⁶ *And those the rest.*] The army of Manfredi, which, through the treachery of the Apulian troops, was overcome by Charles of Anjou in 1265, and fell in such numbers, that the bones of the slain were still gathered near Ceperano. G. Villani, lib. vii. cap. 9. See the Purgatory, Canto iii.

⁷ *O Tagliacozzo.*] He alludes to the victory which Charles gained over Conradino, by the sage advice of the Sieur de Valeri, in 1268. G. Villani, lib. vii. c. xxvii.

Its middle or side stave, gapes not so wide
 As one I mark'd, torn from the chin throughout
 Down to the hinder passage: 'twixt the legs
 Dangling his entrails hung, the midriff lay
 Open to view, and wretched ventricle,
 That turns the englutted aliment to dross.

While eagerly I fix on him my gaze,
 He eyed me, with his hands laid his breast bare,
 And cried, "Now mark how I do rip me: lo!
 How is Mohammed mangled: before me
 Walks Ali¹ weeping, from the chin his face
 Cleft to the forelock; and the others all,
 Whom here thou seest, while they lived, did sow
 Scandal and schism, and therefore thus are rent.
 A fiend is here behind, who with his sword
 Hacks us thus cruelly, slivering again
 Each of this ream, when we have compast round
 The dismal way: for first our gashes close
 Ere we repass before him. But, say who
 Art thou, that standest musing on the rock,
 Haply so lingering to delay the pain
 Sentenced upon thy crimes."—"Him death not yet,"
 My guide rejoind, "hath overtaken, nor sin
 Conducts to torment; but, that he may make
 Full trial of your state, I who am dead
 Must through the depths of hell, from orb to orb,
 Conduct him. Trust my words; for they are true."

More than a hundred spirits, when that they heard,
 Stood in the foss to mark me, through amaze
 Forgetful of their pangs. "Thou, who perchance
 Shalt shortly view the sun, this warning thou
 Bear to Dolcino:² bid him, if he wish not

¹ *Ali*. The disciple of Mohammed.

² *Dolcino*.] "In 1305, a friar, called Dolcino, who belonged to no regular order, contrived to raise in Novara, in Lombardy, a large company of the meaner sort of people, declaring himself to be a true apostle of Christ, and promulgating a community of property and of wives, with many other such heretical doctrines. He blamed the pope, cardinals, and other prelates of the holy church, for not observing their duty, nor leading the angelic life, and affirmed that he ought to be pope. He was followed by more than three thousand men and women, who lived promiscuously on the mountains together, like beasts, and, when they wanted provisions, supplied themselves by depredation and rapine. This lasted for two years, till many, being struck with compunction at

Here soon to follow me, that with good store
Of food he arm him, lest imprisoning snows
Yield him a victim to Novara's power;
No easy conquest else:" with foot upraised
For stepping, spake Mohammed, on the ground
Then fix'd it to depart. Another shade,
Pierced in the throat, his nostrils mutilate
E'en from beneath the eyebrows, and one ear
Lopp'd off, who, with the rest, through wonder stood
Gazing, before the rest advanced, and bared
His wind-pipe, that without was all o'ersneer'd
With crimson stain. "Oh thou!" said he, "whom sin
Condemns not, and whom erst (unless too near
Resemblance do deceive me) I aloft
Have seen on Latian ground, call thou to mind
Piero of Medicina,¹ if again
Returning, thou behold'st the pleasant land²
That from Vercelli slopes to Mercabo;
And there instruct the twain,³ whom Fano boasts
Her worthiest sons, Guido and Angelo,
That if 'tis given us here to scan aright
The future, they out of life's tenement⁴

the dissolute life they led, his sect was much diminished; and, through failure of food and the severity of the snows, he was taken by the people of Novara, and burnt, with Margarita, his companion, and many other men and women whom his errors had seduced." *G. Villani*, lib. viii. c. lxxxiv. Landino observes, that he was possessed of singular eloquence, and that both he and Margarita endured their fate with a firmness worthy of a better cause. For a further account of him, see Muratori, *Rer. Ital. Script.*, tom. ix. p. 427. Fazio degli Uberti, speaking of the polygamy allowed by Mahomet, adds;

E qui con fra Dolcin par che s'intenda.

Dittamondo, lib. v. cap. xii.

¹ *Medicina.*] A place in the territory of Bologna. Piero fomented dissensions among the inhabitants of that city, and among the leaders of the neighboring states.

² *The pleasant land.*] Lombardy.

³ *The twain.*] Guido del Cassero and Angiolello da Cagnano, two of the worthiest and most distinguished citizens of Fano, were invited by Malatestino da Rimini to an entertainment, on pretence that he had some important business to transact with them; and, according to instructions given by him, they were drowned in their passage near Cattolica, between Rimini and Fano.

⁴ *Out of life's tenement.*] "Fuor di lor vasello," is construed by the old Latin annotator on the Monte Cassino MS. and by Lombardi, "out of the ship." Volpi understands "vasello" to mean "their city or country." Others take the word in the sense according to which, though not without some doubt, it is rendered in this translation.

Shall be cast forth, and whelm'd under the waves
 Near to Cattolica, through perfidy
 Of a fell tyrant. 'Twixt the Cyprian isle
 And Balearic, ne'er hath Neptune seen
 An injury so foul, by pirates done,
 Or Argive crew of old. That one-eyed traitor
 (Whose realm, there is a spirit here were fain
 His eye had still lack'd sight of) them shall bring
 To conference with him, then so shape his end,
 That they shall need not 'gainst Focara's wind¹
 Offer up vow nor prayer." I answering thus:
 "Declare, as thou dost wish that I above
 May carry tidings of thee, who is he,
 In whom that sight doth wake such sad remembrance."

Forthwith he laid his hand on the cheek-bone
 Of one, his fellow-spirit, and his jaws
 Expanding, cried: Lo! this is he I wot of:
 He speaks not for himself: the outcast this,
 Who overwhelm'd the doubt in Cæsar's mind,²
 Affirming that delay to men prepared
 Was ever harmful." Oh! how terrified
 Methought was Curio, from whose throat was cut
 The tongue, which spake that hardy word. Then one,
 Maim'd of each hand, uplifted in the gloom
 The bleeding stumps, that they with gory spots
 Sullied his face, and cried; "Remember thee
 Of Mosca³ too; I, who, alas! exclaim'd,

¹ *Focara's wind.*] Focara is a mountain, from which a wind blows
 that is peculiarly dangerous to the navigators of that coast.

² *The doubt in Cæsar's mind.*] Curio, whose speech (according to
 Lucan) determined Julius Cæsar to proceed when he had arrived at
 Rimini, (the ancient Ariminum,) and doubted whether he should prose-
 cute the civil war.

Tolle moras: semper nocuit differre paratis
Pharsal., l. i. 281.

Haste then thy towering eagles on their way;
 When fair occasion calls, 'tis fatal to delay.
Rowe.

³ *Mosca.*] Buondelmonte was engaged to marry a lady of the Amidei
 family, but broke his promise, and united himself to one of the Donati.
 This was so much resented by the former, that a meeting of themselves
 and their kinsmen was held, to consider of the best means of revenging
 the insult. Mosca degli Uberti, or de' Lamberti, persuaded them to
 resolve on the assassination of Buondelmonte, exclaiming to them, "the
 thing once done, there is an end." The counsel and its effects were the

'The deed once done, there is an end,' that proved
A seed of sorrow to the Tuscan race."

I added: "Ay, and death to thine own tribe."

Whence, heaping woe on woe, he hurried off,
As one grief-stung to madness. But I there
Still linger'd to behold the troop, and saw
Thing, such as I may fear without more proof
To tell of, but that conscience makes me firm,
The boon companion¹, who her strong breastplate
Buckles on him, that feels no guilt within,
And bids him on and fear not. Without doubt
I saw, and yet it seems to pass before me,
A headless trunk, that even as the rest
Of the sad flock paced onward. By the hair
It bore the sever'd member, lantern-wise
Pendent in hand, which look'd at us, and said,
"Woe's me!" The spirit lighted thus himself;
And two there were in one, and one in two,
How that may be, he knows who ordereth so.

When at the bridge's foot direct he stood,
His arm aloft he rear'd, thrusting the head
Full in our view, that nearer we might hear
The words which thus it utter'd: "Now behold
This grievous torment, thou, who breathing go'st
To spy the dead: behold, if any else
Be terrible as this. And, that on earth
Thou mayst bear tidings of me, know that I
Am Bertrand², he of Born, who gave king John

source of many terrible calamities to the state of Florence. "This murder," says G. Villani, lib. v. cap. xxxviii., "was the cause and beginning of the sacred Guelph and Ghibelline parties in Florence." It happened in 1215. See the *Paradise*, Canto xvi. 139.

¹ *The boon companion.*]

What stronger breastplate than a heart untainted?

Shakspeare, 2 Hen. VI. act iii. sc. 2.

² *Bertrand.*] Bertrand de Born, Vicomte de Hautefort, near Perigueux in Guienne, who incited John to rebel against his father, Henry II. of England. Bertrand holds a distinguished place among the Provençal poets. He is quoted in Dante, *de Vulg. Eloq.* lib. ii. cap. 2. where it is said, "that he treated of war, which no Italian poet had yet done." "*Arma vero nullum Italum adhuc poetasse invenio.*" The triple division of subjects for poetry, made in this chapter of the *de Vulg. Eloq.*, is very remarkable. It will be found in a note on *Purgatory*, Canto xxvi. 113. For the translation of some extracts from Bertrand de Born's

The counsel mischievous. Father and son
 I set at mutual war. For Absalom
 And David more did not Ahitophel,
 Spurring them on maliciously to strife,
 For parting those so closely knit, my brain
 Parted, alas! I carry from its source,
 That in this trunk inhabits. Thus the law
 Of retribution fiercely works in me."

CANTO XXIX.

ARGUMENT.

Dante, at the desire of Virgil, proceeds onward to the bridge that crosses the tenth gulf, from whence he hears the cries of the alchemist and forgers, who are tormented therein; but not being able to discern any thing on account of the darkness, they descend the rock, that bounds this the last of the compartments in which the eighth circle is divided, and then behold the spirits that are afflicted by divers plagues and diseases. Two of them, namely, Grifolino of Arezzo and Capocchio of Sienna, are introduced speaking.

So were mine eyes inebriate with the view
 Of the vast multitude, whom various wounds
 Disfigured, that they long'd to stay and weep.

But Virgil roused me: "What yet gazest on?
 Wherefore doth fasten yet thy sight below
 Among the maim'd and miserable shades?
 Thou hast not shown in any chasm beside
 This weakness. Know, if thou wouldst number them,
 That two and twenty miles the valley winds
 Its circuit, and already is the moon

poems, see Millot, *Hist. Littéraire des Troubadours*, tom. i. p. 210; but the historical parts of that work are, I believe, not to be relied on. Bertrand had a son of the same name, who wrote a poem against John, king of England. It is that species of composition called the *serventese*; and is in the Vatican, a MS. in Cod. 3204. See Bastero. *La Crusca Provenzale*, Roma. 1724. p. 80. For many particulars respecting both Bertrands, consult Raynouard's *Poésies des Troubadours*; in which excellent work, and in his *Lexique Roman*, Paris, 1838, several of their poems, in the provençal language, may be seen.

Beneath our feet: the time permitted now
 Is short; and more, not seen, remains to see." [cause,
 "If thou," I straight replied, "hadst weigh'd the
 For which I look'd, thou hadst perchance excused
 The tarrying still." My leader part pursued
 His way, the while I follow'd, answering him,
 And adding thus: "Within that cave I deem,
 Whereon so fixedly I held my ken,
 There is a spirit dwells, one of my blood.
 Wailing the crime that costs him now so dear."

Then spake my master: "Let thy soul no more
 Afflict itself for him. Direct elsewhere
 Its thought, and leave him. At the bridge's foot
 I mark'd how he did point with menacing look
 At thee, and heard him by the others named
 Geri of Bello.¹ Thou so wholly then
 Wert busied with his spirit, who once ruled
 The towers of Hautefort, that thou lookedst not
 That way, ere he was gone."—"O guide beloved!
 His violent death yet unavenged," said I,
 "By any, who are partners in his shame,
 Made him contemptuous; therefore as I think,
 He pass'd me speechless by; and, doing so,
 Hath made me more compassionate his fate."

So we discoursed to where the rock first show'd
 The other valley, had more light been there,
 E'en to the lowest depth. Soon as we came
 O'er the last cloister in the dismal rounds
 Of Malebolge, and the brotherhood
 Were to our view exposed, then many a dart
 Of sore lament assail'd me, headed all
 With points of thrilling pity, that I closed
 Both ears against the volley with mine hands.

As were the torment,² if each lazar-house

¹ *Geri of Bello.*] A kinsman of the poet's, who was murdered by one of the Sacchetti family. His being placed here, may be considered as a proof that Dante was more impartial in the allotment of his punishments than has generally been supposed. He was the son of Bello, who was brother to Bellincione, our Poet's grandfather. Pelli, *Mem. per la Vita di Dante*. Opere di Dante. Zatta ediz. tom. iv. part. ii. p. 23.

² *As were the torment.*] It is very probable that these lines gave Milton the idea of his celebrated description:--

Of Valdichiana,¹ in the sultry time
 'Twixt July and September, with the isle
 Sardinia and Maremma's pestilent fen,²
 Had heap'd their maladies all in one foss
 Together; such was here the torment: dire
 The stench, as issuing streams from fester'd limbs.

We on the utmost shore of the long rock
 Descended still to leftward. Then my sight
 Was livelier to explore the depth, wherein
 The minister of the most mighty Lord,
 All-searching Justice, dooms to punishment
 The forgers noted on her dread record.

More rueful was it not methinks to see
 The nation in Ægina³ droop, what time
 Each living thing, e'en to the little worm,
 All fell, so full of malice was the air,
 (And afterward, as bards of yore have told,
 The ancient people were restored anew
 From seed of emmets) than was here to see
 The spirits, that languish'd through the murky vale,

Immediately a place
 Before their eyes appear'd, sad, noisome, dark.
 A lazar-house it seem'd, wherein were laid
 Numbers of all diseased, all maladies, &c.

P. L. b. xi. 477

Ye, the enumeration of diseases, which follows, appears to have been taken by Milton from the *Quadriregio* :—

Quivi eran zoppi, monchi, sordi, e orbi,
 Quivi era il mal podagrico e di fianco,
 Quivi la frenesia cogli occhi torbi.

Quivi il dolor gridante, e non mai stanco,
 Quivi il catarro con la gran cianfarda,
 L'asma, la polmonia quivi eran' anco.

L'idropisia quivi era grove e tarda,
 Di tutte febbri quel piado era pieno,
 Quivi quel mal, che par che la carne arda.

Lib. ii. cap. 8.

[*Of Valdichiana.*] The valley through which passes the river Chiana, bounded by Arezzo, Cortona, Montepulciano, and Chiusi. In the heat of autumn it was formerly rendered unwholesome by the stagnation of the water, but has since been drained by the Emperor Leopold II. The Chiana is mentioned as a remarkably sluggish stream, in the *Paradise*, Canto xiii. 21.

² *Maremma's pestilent fen.*] See note to Canto xxv. v. 18.

³ *In Ægina.*] He alludes to the fable of the ants changed into Myrmidons. *Ovid, Met. lib. vii.*

Up-piled on many a stack. Confused they lay,
 One o'er the belly, o'er the shoulders one
 Roll'd of another; sideling crawl'd a third
 Along the dismal pathway. Step by step
 We journey'd on, in silence looking round,
 And listening those diseased, who strove in vain
 To lift their forms. Then two I mark'd, that sat
 Propp'd 'gainst each other, as two brazen pans
 Set to retain the heat. From head to foot,
 A tetter bark'd them round. Nor saw I e'er
 Groom currying so fast, for whom his lord
 Impatient waited, or himself perchance
 Tired with long watching, as of these each one
 Plied quickly his keen nails, through furiousness
 Of ne'er abated pruriency. The crust
 Came drawn from underneath in flakes, like scales
 Scraped from the bream, or fish of broader mail.

"O thou! who with thy fingers rendest off
 Thy coat of proof," thus spake my guide to one,
 "And sometimes makest tearing pincers of them.
 Tell me if any born of Latian land
 Be among these within: so may thy nails
 Serve thee for everlasting to this toil."

"Both are of Latium," weeping he replied,
 "Whom tortured thus thou seest: but who art thou
 That hast inquired of us!" To whom my guide:
 "One that descend with this man, who yet lives,
 From rock to rock, and show him hell's abyss."

Then started they asunder, and each turn'd
 Trembling toward us, with the rest, whose ear
 Those words redounding struck. To me my liege
 Address'd him: "Speak to them whate'er thou list."

And I therewith began: "So may no time
 Filch your remembrance from the thoughts of men
 In the upper world, but after many suns
 Survive it, as ye tell me, who ye are,
 And of what race ye come. Your punishment,
 Unseemly and disgustful in its kind,
 Deter you not from opening thus much to me."

"Arezzo was my dwelling,"¹ answer'd one,

¹ *Arezzo was my dwelling.*] Grifolino of Arezzo, who promised

"And me Albero of Sienna brought
To die by fire; but that, for which I died,
Leads me not here. True is, in sport I told him,
That I had learn'd to wing my flight in air;
And he, admiring much, as he was void
Of wisdom, will'd me to declare to him
The secret of mine art: and only hence,
Because I made him not a Dædalus,
Prevail'd on one supposed his sire to burn me
But Minos in this chasm, last of the ten,
For that I practiced alchemy on earth,
Has doom'd me. Him no subterfuge eludes."

Then to the bard I spake: "Was ever race
Light as Sienna's?"¹ Sure not France herself
Can show a tribe so frivolous and vain."

The other leprous spirit heard my words,
And thus return'd: "Be Stricca² from this charge
Exempted, he who knew so temperately
To lay out fortune's gifts; and Niccolo,
Who first the spice's costly luxury
Discover'd in that garden,³ where such seed

Albero, son of the Bishop of Sienna that he would teach him the art of flying; and, because he did not keep his promise, Albero prevailed on his father to have him burnt for a necromancer.

¹ ————— Was ever race

Light as Sienna's?] The same imputation is again cast on the Siennese, Purg. Canto xiii. 141.

² Stricca.] This is said ironically. Stricca, Niccolo Salimbeni, Caccia of Asciano, and Abbagliato or Meo de Folcacchieri, belonged to a company of prodigal and luxurious young men in Sienna, called the "*brigata godereccia*." Niccolo was the inventor of a new manner of using cloves in cookery, not very well understood by the commentators, and which was termed the "*costuma ricca*." Pagliarini, in his Historical Observations on the Quadriregio, lib. iii. cap. 13. adduces a passage from a MS. History of Sienna, in which it is told that these spendthrifts, out of the sum raised from the sale of their estates, built a palace, which they inhabited in common, and made the receptacle of their apparatus for luxurious enjoyment; and that, amongst their other extravagancies, they had their horses shod with silver, and forbade their servants to pick up the precious shoes if they dropped off. The end was, as might be expected, extreme poverty and wretchedness. Landino says, they spent two hundred thousand florins in twenty months. Horses shod with silver are mentioned by Fazio degli Uberti:—

Ancora in questo tempo si fù visto
Quel Roberto Guiscardo, che d'argento
I cavagli ferrò per far l'acquisto.

Dittamondo, lii. c. 24, as corrected by Perticari.

³ In that garden.] Sienna,

Roots deepest in the soil: and be that troop
 Exempted, with whom Caccia of Asciano
 Lavish'd his vineyards and wide-spreading woods,
 And his rare wisdom Abbagliato¹ show'd
 A spectacle for all. That thou mayst know
 Who seconds thee against the Siennese
 Thus gladly, bend this way thy sharpen'd sight,
 That well my face may answer to thy ken;
 So shalt thou see I am Cappocchio's ghost,²
 Who forged transmuted metals by the power
 Of alchemy; and if I scan thee right,
 Thou needs must well remember how I sped
 Creative nature by my subtle art."

CANTO XXX.

ARGUMENT.

In the same gulf, other kinds of impostors, as those who have counterfeited the persons of others, or debased the current coin, or deceived by speech under false pretences, are described as suffering various diseases. Sinon of Troy and Adamo of Brescia mutually reproach each other with their several impostures.

WHAT time resentment burn'd in Juno's breast
 For Semele against the Theban blood,
 As more than once in dire mischance was rued;
 Such fatal frenzy seized on Athamas,³

¹ *Abbagliato*.] Lombardi understands "Abbagliato" not to be the name of a man, but to be the epithet to "senno," and construes "E l'abbagliato suo senno proferse," "and manifested to the world the blindness of their understanding." So little doubt, however, is made of their being such a person, that Allacci speaks of his grandfather Folcacchiero de' Folcacchieri of Sienna, as one who may dispute with the Sicilians the praise of being the first inventor of Italian poetry. Tira-boschi, indeed, observes, that this genealogy is not authenticated by Allacci; yet it is difficult to suppose that he should have mentioned it at all, if Meo de' Folcacchieri, or Abbagliato, as he was called, had never existed. Vol. i. p. 95. Mr. Mathias's edit.

² *Capocchio's ghost*.] Capocchio of Sienna, who is said to have been a fellow student of Dante's, in natural philosophy.

³ *Athamas*.] From Ovid, *Metam.* lib. iv. Protinus Æolides, &c.

That he his spouse beholding with a babe
 Laden on either arm, "Spread out," he cried,
 "The meshes, that I take the lioness
 And the young lions at the pass:" then forth
 Stretch'd he his merciless talons, grasping one,
 One helpless innocent, Learchus named,
 Whom swinging down he dash'd upon a rock;
 And with her other burden,¹ self-destroy'd,
 The hapless mother plunged. And when the pride
 Of all presuming Troy fell from its height,
 By fortune overwhelm'd, and the old king
 With his realm perish'd; then did Hecuba,²
 A wretch forlorn and captive, when she saw
 Polyxena first slaughter'd, and her son,
 Her Polydorus,³ on the wild sea-beach
 Next met the mourner's view, then reft of sense
 Did she run barking even as a dog;
 Such mighty power had grief to wrench her soul.
 But ne'er the Furies, or of Thebes, or Troy,
 With such fell cruelty were seen, their goads
 Infixing in the limbs of man or beast,
 As now two pale and naked ghosts I saw,
 That gnarling wildly scamper'd, like the swine
 Excluded from his sty. One reach'd Capocchio,
 And in the neck-joint sticking deep his fangs,
 Dragg'd him, that, o'er the solid pavement rubb'd
 His belly stretch'd out prone. The other shape,
 He of Arezzo, there left trembling, spake:
 "That sprite of air is Schicchi;⁴ in like mood

¹ *With her other burden.*]

Seque super pontum nullo tardata timore
 Mittit, onusque suum. *Ovid, Metam. lib. iv.*

² *Hecuba.*] See Euripides, Hecuba; and Ovid, Metam. lib. xiii.

³ *Her Polydorus.*]

Aspiciat ejectum Polidori in littore corpus.
Ovid, Ibid.

⁴ *Schicchi.*] Gianni Schicchi, who was of the family of Cavalcanti possessed such a faculty for moulding his features to the resemblance of others, that he was employed by Simon Donati to personate Buoso Donati, then recently deceased, and to make a will, leaving Simon his heir; for which service he was remunerated with a mare of extraordinary value, hence called "the lady of the herd."

Of random mischief vents he still his spite."

To whom I answering: "Oh! as thou dost hope
The other may not flesh its jaws on thee,
Be patient to inform us, who it is,
Ere it speed hence,"—"That is the ancient soul
Of wretched Myrrha,"¹ he replied, "who burn'd
With most unholy flame for her own sire,
And a false shape assuming so perform'd
The deed of sin: e'en as the other there,
That onward passes, dared to counterfeit
Donati's features, to feign'd testament
The seal affixing, that himself might gain,
For his own share, the lady of the herd."

When vanish'd the two furious shades, on whom
Mine eye was held, I turn'd it back to view
The other cursed spirits. One I saw
In fashion like a lute, had but the groin
Been sever'd where it meets the forked part.
Swoln dropsy, disproportioning the limbs
With ill-converted moisture, that the paunch
Suits not the visage, open'd wide his lips.
Gasping as in the hectic man for drought,
One towards the chin, the other upward curl'd.

"Oh ye! who in this world of misery,
Wherefore I know not, are exempt from pain,"
Thus he began, "attentively regard
Adamo's woe."² When living, full supply
Ne'er lack'd me of what most I coveted;
One drop of water, now, alas! I crave.
The rills, that glitter down the grassy slopes
Of Casentino,³ making fresh and soft
The banks whereby they glide to Arno's stream,
Stand ever in my view; and not in vain;
For more the pictured semblance dries me up,

¹ *Myrrha*.] See Ovid, *Metam.* lib. x.

² *Adamo's woe*.] Adamo of Brescia, at the instigation of Guido, Alessandro, and their brother Aghinulfo, lords of Romena, counterfeited the coin of Florence; for which crime he was burnt. Landino says, that in his time the peasants still pointed out a pile of stones near Romena, as the place of his execution. See Troya, *Veltro Allegorico*

p. 25.

³ *Casentino*.] Romena is a part of Casentino.

Much more than the disease, which makes the flesh
 Desert these shrivel'd cheeks. So from the place
 Where I transgress'd, stern justice urging me
 Takes means to quicken more my labouring sighs.
 There is Romena, where I falsified
 The metal with the Baptist's form impress
 For which on earth I left my body
 But if I here might see the sorrowing soul
 Of Guido, Alessandro, or their brother,
 For Branda's limpid spring¹ I would not change
 The welcome sight. One is e'en now within,
 If truly the mad spirits tell, that round
 Are wandering. But wherein besteads me
 My limbs are fetter'd. Were I but so light,
 That I each hundred years might move one inch,
 I had set forth already on this path,
 Seeking him out amidst the shapeless crew,
 Although eleven miles it wind, not less²
 Than half of one across. They brought me down
 Among this tribe; induced by them, I stamp'd
 The florins with three carats of alloy."³
 "Who are that abject pair," I next inquired,
 "That closely bounding thee upon thy right
 Lie smoking, like a hand in winter steep'd
 In the chill stream?"—"When to this gulf I dropp'd,"

¹ *Branda's limpid spring.*] A fountain in Sienna.

² *Less.*] Lombardi justly concludes that as Adamo wishes to exaggerate the difficulty of finding the spirit whom he wished to see, "men," and not "più," ("less," and not "more" than the half of a mile,) is probably the true reading; for there are authorities for both.

³ *The florins with three carats of alloy.*] The florin was a coin that ought to have had twenty-four carats of pure gold. Villani relates, that it was first used at Florence in 1252, an era of great prosperity in the annals of the republic; before which time their most valuable coinage was of silver. Hist. lib. vi. c. liv. Fazio degli Uberti uses the word to denote the purest gold:—

Pura era come l'oro del fiorino.

Dittamondo, L. ii. cap. xiv.

"Among the ruins of Chaucer's house at Woodstock they found an ancient coin of Florence; I think, a Florein, anciently common in England. Chaucer, *Pardon*. Tale v. 2290.

For that the Floraines been so fair and bright.

Edward the Third, in 1344, altered it from a lower value to 6s. 8d. The particular piece I have mentioned seems about that value." *Warton, His. of Eng. Poetry*, vii. sect. ii. p. 44.

He answer'd, "here I found them; since that hour
They have not turn'd, nor ever shall, I ween,
Till time hath run his course. One is that dame,
The false accuser¹ of the Hebrew youth;
Sinon the other, that false Greek from Troy.
Sharp fever drains the reeky moistness out,
In such a cloud upsteam'd." When that he heard,
One, gall'd perchance to be so darkly named,
With clench'd hand smote him on the braced paunch,
'That like a drum resounded: but forthwith
Adamo smote him on the face, the blow
Returning with his arm, that seem'd as hard. [me

"Though my o'erweighty limbs have ta'en from
the power to move," said he, "I have an arm
At liberty for such employ." To whom
Was answer'd: "When thou wentest to the fire,
Thou hadst it not so ready at command,
Then readier when it coin'd the impostor gold." [true:

And thus the dropsied: "Ay, now speak'st thou
But there thou gavest not such true testimony,
When thou wast question'd of the truth, at Troy."

"If I spake false: thou falsely stamp'dst the coin."
Said Sinon; "I am here for but one fault,
And thou for more than any imp beside."

"Remember," he replied, "O perjured one!
The horse remember, that did teem with death;
And all the world be witness to thy guilt." [thirst

"To thine," returned the Greek, "witness the
Whence thy tongue cracks, witness the fluid mound
Rear'd by thy belly up before thine eyes,
A mass corrupt." To whom the coiner thus:

"Thy mouth gapes wide as ever to let pass
Its evil saying. Me if thirst assails,
Yet I am stuf with moisture. Thou art parch'd,
Pains rack thy head: no urging wouldst thou need
To make thee lap Narcissus' mirror up."
I was all fix'd to listen, when my guide
Admonish'd: "Now beware. A little more,
And I do quarrel with thee." I perceived

¹ The false accuser.] Potiphar's wife.

How angrily he spake, and towards him turn'd
 With shame so poignant, as remember'd yet
 Confounds me. As a man that dreams of harm
 Befallen him, dreaming wishes it a dream,
 And that which is, desires as if it were not;
 Such then was I, who, wanting power to speak,
 Wished to excuse myself, and all the while
 Excused me, though unweeting that I did. [shame,
 "More grievous fault than thine has been, les;
 My master cried, "might expiate. Therefore cast
 All sorrow from thy soul; and if again
 Chance bring thee where like conference is held,
 Think I ever at thy side. To hear
 Such wrangling is a ioy for vulgar minds."

CANTO XXXI.

ARGUMENT.

The poets, following the sound of a loud horn, are led by it to the ninth circle, in which there are four rounds, one enclosed within the other, and containing as many sorts of Traitors; but the present Canto shows only that the circle is encompassed with Giants, one of whom Antæus, takes them both in his arms and places them at the bottom of the circle.

THE very tongue,¹ whose keen reproof before
 Had wounded me, that either cheek was stain'd,
 Now minister'd my cure. So have I heard,
 Achilles' and his father's javelin caused
 Pain first, and then the boon of health restored.

¹ *The very tongue.*]

Vulnus in Herculeo quæ quondam fecerat hoste
 Vulneris auxilium Pelias hasta fuit.

Ovid, Rem. Amor. 47.

The same allusion was made by Bernard de Ventadour, a Provençal poet in the middle of the twelfth century; and Millot observes, that "it was a singular instance of erudition in a Troubadour." But it is not impossible, as Warton remarks, (*Hist. of Engl. Poetry*, vol. ii. sec.

Turning our back upon the vale of woe,
 We cross'd the encircled mound in silence. There
 Was less than day and less than night, that far
 Mine eye advanced not: but I heard a horn
 Sounded so loud, the peal it rang had made
 The thunder feeble. Following its course
 The adverse way, my strained eyes were bent
 On that one spot. So terrible a blast
 Orlando¹ blew not, when that dismal rout
 O'erthrew the host of Charlemain, and quench'd
 His saintly warfare. Thitherward not long
 My head was raised, when many a lofty tower
 Methought I spied. "Master," said I, "what land
 Is this?" He answer'd straight: "Too long a space
 Of intervening darkness has thine eye
 To traverse: thou hast therefore widely err'd
 In thy imagining. Thither arrived
 Thou well shalt see, how distance can delude
 The sense. A little therefore urge thee on."
 Then tenderly he caught me by the hand;
 "Yet know," said he, "ere farther we advance,
 That it less strange may seem, these are not towers,
 But giants. In the pit they stand immersed,
 Each from his navel downward, round the bank."
 As when a fog disperseth gradually,

x. p. 215) but that he might have been indebted for it to some of the early romances. In Chaucer's Squier's Tale, a sword of similar quality is introduced:—

And other folk have wondred on the sward,
 That could so piercen through every thing;
 And fell in speech of Telephus the king,
 And of Achilles for his queint spere,
 For he couth with it both heale and dere.

So Shakspeare, Henry VI. P. II. act. v. sc. 1.

Whose smile and frown like to Achilles' spear
 Is able with the change to kill and cure.

¹ Orlando.]

When Charlemain with all his peerage fell
 At Fontarabia.

Milton, P. L. b. l. 586.

See Warton's Hist. of Eng. Poetry, vol. i. sect. iii. p. 132. "This is the horn which Orlando won from the giant Jatmund, and which, as Turpin and the Islandic bards report, was endued with magical power, and might be heard at the distance of twenty miles." Charlemain and Oriando are introduced in the Paradise, Canto xviii.

Our vision traces what the mist involves
 Condensed in air; so piercing through the gross
 And gloomy atmosphere, as more and more
 We near'd toward the brink, mine error fled
 And fear came o'er me. As with circling round
 Of turrets, Montereccion¹ crowns his walls;
 E'en thus the shore, encompassing the abyss,
 Was turreted with giants,² half their length
 Uprearing, horrible, whom Jove from heaven
 Yet threatens, when his muttering thunder rolls.

Of one already I descried the face,
 Shoulders, and breast, and of the belly huge
 Great part, and both arms down along his ribs.

All-teeming Nature, when her plastic hand
 Left framing of these monsters, did display
 Past doubt her wisdom, taking from mad War
 Such slaves to do his bidding; and if she
 Repent her not of the elephant and whale,
 Who ponders well confesses her therein
 Wiser and more discreet; for when brute force
 And evil will are back'd with subtlety,
 Resistance none avails. His visage seem'd
 In length and bulk, as doth the pine³ that tops
 Saint Peter's Roman fame; and the other bones
 Of like proportion, so that from above
 The bank, which girdled him below, such height
 Arose his stature, that three Friezelanders
 Had striven in vain to reach but to his hair.
 Full thirty ample palms was he exposed
 Downward from whence a man his garment loops.
 "Raphel⁴ bai ameth, sabi almi:"

¹ *Montereccion.*] A castle near Sienna.

² *Giants.*] The giants round the pit, it is remarked by Warton, are in the Arabian vein of fabling. See D'Herbelot, *Bibl. Orientale*. V. *Rocail*. p. 717. a.

³ *The pine.*] "The large pine of bronze, which once ornamented the top of the mole of Adrian, was afterwards employed to decorate the top of the belfry of St. Peter; and having (according to Buti) been thrown down by lightning, it was, after lying some time on the steps of this palace, transferred to the place where it now is, in the Pope's garden, by the side of the great corridor of Belvedere. In the time of our poet, the pine was then either on the belfry or on the steps of St. Peter." *Lombardi*.

⁴ *Raphel, &c.*] These unmeaning sounds, it is supposed, are meant

So shouted his fierce lips, which sweeter hymns
 Became not; and my guide address'd him thus:
 "O senseless spirit! let thy horn for thee
 Interpret: therewith vent thy rage, if rage
 Or other passion wring thee. Search thy neck,
 There shalt thou find the belt that binds it on.
 Spirit confused!¹ lo, on thy mighty breast
 Where hangs the baldrick!" Then to me he spake.
 "He doth accuse himself. Nimrod is this,
 Though whose ill counsel in the world no more
 One tongue prevails, But pass we on, nor waste
 Our words; for so each language is to him,
 As his to others, understood by none."

Then to the leftward turning sped we forth,
 And at a sling's throw found another shade
 Far fiercer and more huge. I cannot say
 What master hand had girt him; but he held
 Behind the right arm fetter'd, and before,
 The other, with a chain, that fasten'd him
 From the neck down; and five times round his form
 Apparent met the wreathed links. "This proud one
 Would of his strength against almighty Jove
 Make trial," said my guide: "whence he is thus
 Requited: Ephialtes him they call.
 Great was his prowess, when the giants brought
 Fear on the gods: those arms, which then he plied,
 Now moves he never." Forthwith I return'd;
 "Fain would I, if't were possible, mine eyes,
 Of Briareus immeasurable, gain'd
 Experience next." He answer'd: "Thou shalt see
 Not far from hence Antæus, who both speaks
 And is unfetter'd, who shall place us there
 Where guilt is at its depth. Far onward stands
 Whom thou wouldst fain behold, in chains, and made
 Like to this spirit, save that in his looks

to express the confusion of languages at the building of the tower of Babel.

¹ *Spirit confused.*] I had before translated "Wild spirit!" and have altered it at the suggestion of Mr. Darley, who well observes, that "*anima confusa*" is peculiarly appropriate to Nimrod, the author of the confusion at Babel.

More fell he seems." By violent earthquake rock'd
Ne'er shook a tower, so reeling to its base,
As Ephialtes. More than ever then
I dreaded death; nor than the terror more
Had needed, if I had not seen the cords
That held him fast. We, straightway journeying on,
Came to Antæus, who, five ells complete
Without the head, forth issued from the cave.

"Oh thou, who in the fortunate vale,¹ that made
Great Scipio heir of glory, when his sword
Drove back the troop of Hannibal in flight,
Who thence of old didst carry for thy spoil
An hundred lions; and if thou hadst fought
In the high conflict on thy brethren's side,
Seems as men yet believed, that through thine arm
The sons of earth had conquer'd; now vouchsafe
To place us down beneath, where numbing cold
Locks up Cocytus. Force not that we crave
Or Tityus' help or Typhon's. Here is one
Can give what in this realm ye covet. Stoop
Therefore, nor scornfully distort thy lip.
He in the upper world can yet bestow
Renown on thee; for he doth live, and looks
For life yet longer, if before the time
Grace call him not unto herself." Thus spake
The teacher. He in haste forth stretch'd his hands
And caught my guide. Alcides² whilom felt
That grapple, straiten'd sore. Soon as my guide
Had felt it, he bespoke me thus: "This way,
That I may clasp thee;" then so caught me up,
That we were both one burden. As appears

¹ *The fortunate vale.*] The country near Carthage. See Liv. Hist. i. xxx. and Lucan, Phars. i. iv. 596, &c. Dante has kept the latter of these writers in his eye throughout all this passage.

² *Alcides.*] The combat between Hercules and Antæus is adduced by the poet in his treatise "De Monarchiâ," lib. ii. as a proof of the judgment of God displayed in the *duel*, according to the singular superstition of those times. "Certamine vero dupliciter Dei judicium aperitur vel ex collisione virium, sicut fit per duellum pugilum, qui duelliones etiam vocantur; vel ex contentione plurium ad aliquod signum prævalere conantium, sicut fit per pugnam athletarum currentium ad bravium. Primus istorum modorum apud gentiles figuratus fuit in illo duello Herculis et Antæi, cujus Lucanus meminit in quarto Pharsaliæ, Ovidius in nono de rerum transmutatione."

The tower of Carisenda,¹ from beneath
 Where it doth lean, if chance a passing cloud
 So sail across, that opposite it hangs;
 Such then Antæus seem'd, as at mine ease
 I mark'd him stooping. I were fain at times
 To have past another way. Yet in the abyss,
 That Lucifer with Judas low ingulfs,
 Lightly he placed us; nor, there leaning, stay'd;
 But rose, as in a bark the stately mast.

CANTO XXXII.

ARGUMENT.

This canto treats of the first, and, in part, of the second of those rounds, into which the ninth and last, or frozen circle, is divided. In the former, called *Caina*, Dante finds *Cammecone de' Pazzi*, who gives him an account of other sinners who are there punished; and in the next, named *Antenora*, he hears in like manner from *Bocca degli Abbati* who his fellow-sufferers are.

COULD I command rough rhymes and hoarse, to
 That hole of sorrow o'er which every rock [suit
 His firm abutment rears, then might the vein
 Of fancy rise full springing; but not mine
 Such measures, and with faltering awe I touch
 The mighty theme; for to describe the depth
 Of all the universe, is no emprise
 To jest with, and demands a tongue not used
 To infant babbling.² But let them assist
 My song, the tuneful maidens, by whose aid

¹ *The tower of Carisenda.*] The leaning tower at Bologna.

² ——— *A tongue not used*

To infant babbling.]

Nè da lingua, che chiami mamma, o babbo.

Dante in his treatise "*De Vulg. Eloq.*" speaking of words not admissible in the loftier, or, as he calls it, tragic style of poetry, says— "*In quorum numero nec puercula propter suam simplicitatem*" or *Mamma et Babbo.*" lib. ii. c. vii.

Amphion wall'd in Thebes; so with the truth
 My speech shall best accord. Oh ill-starr'd folk,
 Beyond all others wretched! who abide
 In such a mansion, as scarce thought finds words
 To speak of, better had ye here on earth
 Been flocks, or mountain goats. As down we stood
 In the dark pit beneath the giant's feet,
 But lower far than they, and I did gaze
 Still on the lofty battlement, a voice
 Bespake me thus: "Look how thou walkest. Take
 Good heed, thy soles do tread not on the heads
 Of thy poor brethren." Thereupon I turn'd,
 And saw before and underneath my feet
 A lake,¹ whose frozen surface liker seem'd
 To glass than water. Not so thick a veil
 In winter e'er hath Austrian Danube spread
 O'er his still course, nor Tanais far remote
 Under the chilling sky. Roll'd o'er that mass
 Had Tabernich or Pietrapana² fallen,
 Not e'en its rim had creak'd. As peeps the frog
 Croaking above the wave, what time in dreams
 The village gleaner oft pursues her toil,
 So, to where modest shame appears,³ thus low
 Blue pinch'd and shrined in ice the spirits stood,
 Moving their teeth in shrill note like the stork.⁴

¹ *A lake.*] The same torment is introduced into the Edda, compiled in the eleventh and twelfth centuries. See the "Song of the Sun," translated by the Rev. James Beresford, London, 1805; and compare Warton's *Hist. of Eng. Poetry*, v. i. dissert. 1., and Gray's *Posthumous Works*, edited by Mr. Mathias, v. ii. p. 106. Indeed, as an escape from "the penalty of Adam, the season's difference," forms one of the most natural topics of consolation for the loss of life, so does a renewal of that suffering in its fiercest extremes of heat and cold bring before the imagination of men in general (except indeed the terrors of a self-accusing conscience) the liveliest idea of future punishment. Refer to Shakspeare, and Milton in the notes to Canto iii. 82; and see Douce's *Illustrations of Shakspeare*, 8vo. 1807, v. i. p. 182.

² *Tabernich or Pietrapana.*] The one a mountain in Sclavonia, the other in that tract of country called the Garfagnana, not far from Lucca.

³ *To where modest shame appears.*] "As high as to the face."

⁴ *Moving their teeth in shrill note like the stork.*]

Mettendo i denti in nota di cicogna.

So Boccaccio, G. viii. N. 7:—

"Lo scolar cattivello quasi cicogna divenuto si forte batteva i denti."

His face each downward held; their mouth the cold,
Their eyes express'd the dolour of their heart.

A space I look'd around, then at my feet
Saw two so strictly join'd, that of their head
The very hairs were mingled. "Tell me ye,
Whose bosoms thus together press," said I, [bent,
"Who are ye?" At that sound their necks they
And when their looks were lifted up to me,
Straightway their eyes, before all moist within,
Distill'd upon their lips, and the frost bound
The tears betwixt those orbs, and held them there.
Plank unto plank hath never cramp closed up
So stoutly. Whence, like two enraged goats,
They clash'd together: them such fury seized.

And one, from whom the cold both ears had rest
Exclaim'd, still looking downward: "Why on us
Dost speculate so long? If thou wouldst know
Who are these two,¹ the valley, whence his wave
Bisenzio slopes, did for its master own
Their sire Alberto, and next him themselves.
They from one body issued: and throughout
Caina thou mayst search, nor find a shade
More worthy in congealment to be fix'd;
Not him² whose breast and shadow Arthur's hand
At that one blow dissever'd; not Focaccia;³
No, not this spirit, whose o'erjutting head
Obstructs my onward view: he bore the name
Of Mascheroni:⁴ Tuscan if thou be,

¹ *Who are these two.*] Alessandro and Napoleone, sons of Alberto Alberti, who murdered each other. They were proprietors of the valley of Falterona, where the Bisenzio has its source, a river that falls into the Arno about six miles from Florence.

² *Not him.*] Mordrec, son of King Arthur. In the romance of Lancelot of the Lake, Arthur, having discovered the traitorous intentions of his son, pierces him through with the stroke of his lance, so that the sunbeam passes through the body of Mordrec; and this disruption of the shadow is no doubt what our poet alludes to in the text.

³ *Focaccia.*] Focaccia of Cancellieri (the Pistoian family), whose atrocious act of revenge against his uncle is said to have given rise to the parties of the Bianchi and Neri, in the year 1300. See G. Villani, Hist. lib. viii. c. xxxvii. and Macchiavelli, Hist. lib. ii. The account of the latter writer differs much from that given by Landino in his commentary.

⁴ *Mascheroni.*] Sassol Mascheroni, a Florentine, who also murdered his uncle.

Well knowest who he was. And to cut short
 All further question, in my form behold
 What once was Camiccione.¹ I await
 Carlino² here my kinsman, whose deep guilt
 Shall wash out mine." A thousand visages
 Then mark'd I, which the keen and eager cold
 Had shaped into a doggish grin; whence creeps
 A shivering horror o'er me, at the thought
 Of those froze shallows. While we journey'd on
 Toward the middle, at whose point unites
 All heavy substance, and I trembling went
 Through that eternal chillness, I know not
 If will³ it were, or destiny, or chance,
 But, passing 'midst the heads, my foot did strike
 With violent blow against the face of one.

"Wherefore dost bruise me?" weeping he exclaim'd.
 "Unless thy errand be some fresh revenge
 For Montaperto,⁴ wherefore troublest me?"

I thus: "Instructor, now await me here,
 That I through him may rid me of my doubt:
 Thenceforth what haste thou wilt," The teacher
 And to that shade I spake, who bitterly [paused;
 Still cursed me in his wrath. "What art thou, speak,
 That railest thus on others?" He replied:
 "Now who art thou, that smiting others' cheeks,
 Through Antenora⁵ roamest, with such force
 As were past sufferance, wert thou living still?"

¹ *Camiccione*.] Camiccione de' Pazzi of Valdarno, by whom his kinsman Ubertino was treacherously put to death.

² *Carlino*.] One of the same family. He betrayed the Castel di Piano Travigne, in Valdarno, to the Florentines, after the refugees of the Bianca and Ghibelline party had defended it against a siege for twenty-nine days, in the summer of 1302. See G. Villani, lib. viii. c. lii. and Dino Compagni, lib. ii.

³ *If will*.]

Whether upheld by strength, or chance, or fate.

Milton, P. L. b. i. 133.

⁴ *Montaperto*.] The defeat of the Guelphs at Montaperto, occasioned by the treachery of Bocca degli Abbati, who, during the engagement, cut off the hand of Giacompo del Vacca de' Pazzi, bearer of the Florentine standard. G. Villani, lib. vi. c. lxxx. and notes to Canto x. This event happened in 1260.

⁵ *Antenora*.] "So called from Antenor, who, according to Dictys Cretensis (de Bello Troj. lib. v.) and Dares Phrygius (De Excidio Trojæ) betrayed Troy his country." *Lombardi*. See note on Purg. Canto v. 75. Antenor acts this part in Boccaccio's *Filostrato*, and in Chaucer's *Troilus and Creseide*.

"And I am living, to thy joy perchance,"
Was my reply, "if fame be dear to thee,
That with the rest I may thy name enroll."

"The contrary of what I covet most,"
Said he, "thou tender'st: hence! nor vex me more.
I'll knowest thou to flatter in this vale."

Then seizing on his hinder scalp I cried:
"Name thee, or not a hair shall tarry here."

"Rend all away," he answer'd, "yet for that
I will not tell, nor show thee, who I am,
Though at my head thou pluck a thousand times."

Now I had grasp'd his tresses, and stript off
More than one tuft, he barking, with his eyes
Drawn in and downward, when another cried,
"What ails thee, Bocca? Sound not loud enough
Thy chattering teeth, but thou must bark outright?
What devil wrings thee?"—"Now," said I, "be
Accursed traitor! To thy shame, of thee [dumb,
True tidings will I bear."—"Off!" he replied;
"Tell what thou list: but, as thou scape from hence,
To speak of him whose tongue hath been so glib,
Forget not: here he wails the Frenchman's gold.
'Him of Duera,' thou canst say, 'I mark'd,
'Where the starved sinners pine.' If thou be ask'd
What other shade was with them, at thy side
Is Beccaria,² whose red gorge distain'd
The biting axe of Florence. Further on,
If I misdeem not, Soldanieri³ bides,

¹ *Him of Duera.*] Buoso of Cremona, of the family of Duera, who was bribed by Guy de Montfort, to leave a pass between Piedmont and Parma, with the defence of which he had been intrusted by the Ghibellines, open to the army of Charles of Anjou, A. D. 1265, at which the people of Cremona were so enraged, that they extirpated the whole family. G. Villani, lib. vii. c. iv.

² *Beccaria.*] Abbot of Vallombrosa, who was the Pope's Legate at Florence, where his intrigues in favor of the Ghibellines being discovered, he was beheaded. I do not find the occurrence in Villani, nor do the commentators say to what Pope he was legate. By Landino he is reported to have been from Parma; by Vellutello, from Pavia.

³ *Soldanieri.*] "Gianni Soldanieri," says Villani, Hist. lib. vii. c. xiv. "put himself at the head of the people, in the hopes of rising into power, not aware that the result would be mischievous to the Ghibelline party, and his own ruin; an event which seems ever to have befallen him who has headed the populace in Florence."—A. D. 1266,

With Ganellon,¹ and Tribaldello,² him
Who oped Faenza when the people slept."

We now had left him, passing on our way,
When I beheld two spirits by the ice
Pent in one hollow, that the head of one
Was cowl unto the other; and as bread
Is raven'd up through hunger, the uppermost
Did so apply his fangs to the other's brain,
Where the spine joins it. Not more furiously
On Menalippus' temples Tydeus³ gnawed,
Than on that skull and on its garbage he.

"Oh though! who show'st so beastly sign of hate
'Gainst him thou prey'st on, let me hear," said I,
"The cause, on such condition, that if right
Warrant thy grievance, knowing who ye are,
And what the color of his sinning was
I may repay thee in the world above,
If that, wherewith I speak, be moist so long."

CANTO XXXIII.

ARGUMENT.

The Poet is told by Count Ugolino de' Gherardeschi of the cruel manner in which he and his children were famished in the tower at Pisa, by command of the Archbishop Ruggieri. He next discourses of the

¹ *Ganellon.*] The betrayer of Charlemain, mentioned by Archbishop Turpin. He is a common instance of treachery with the poets of the middle ages:—

Trop son fol e mal pensant,
Pis Valent que Guenelon.

Thibaut, Roi de Navarre.

O new Scariot and new Ganilion,
O false dissembler, &c.

Chaucer, Nonne's Prieste's Tale.

And in the Monke's Tale, Peter of Spaine.

² *Tribaldello.*] Tribaldello de' Manfredi, who was bribed to betray the city of Faenza, A. D. 1282. G. Villani, lib. vii. c. lxxx.

³ *Tydeus.*] See Statius, Theb, lib. viii. ad finem,

third round, called Ptolomea, wherein those are punished who have betrayed others under the semblance of kindness; and among these he finds the Friar Alberigo de' Manfredi, who tells him of one whose soul was already tormented in that place, though his body appeared still to be alive upon the earth, being yielded up to the governance of a fiend.

His jaws uplifting from their fell repast,
That sinner wiped them on the hairs o' the head,
Which he behind had mangled, then began:
"Thy will obeying, I call up afresh
Sorrow past cure; which, but to think of, wrings
My heart, or ere I tell on 't. But if words,
That I may utter, shall prove seed to bear
Fruit of eternal infamy to him,
The traitor whom I gnaw at, thou at once
Shalt see me speak and weep. Who thou mayst be
I know not, nor how here below art come:
But Florentine thou seemest of a truth,
When I do hear thee. Know I was on earth
Count Ugolino,¹ and the Archbishop he

¹ *Count Ugolino.*] "In the year 1288, in the month of July, Pisa was much divided by competitors for the sovereignty; one party, composed of certain of the Guelph, being headed by the Judge Nino di Gallura de' Visconti; another, consisting of others of the same faction, by the Count Ugolino de' Gherardeschi; and a third by the Archbishop Ruggieri degli Ubaldini, with the Lanfranchi, Sismondi, Gualandi, and other Ghibelline houses. The Count Ugolino, to effect his purpose, united with the Archbishop and his party, and having betrayed Nino, his sister's son, they contrived that either he and his followers should either be driven out of Pisa, or their persons seized. Nino hearing this, and not seeing any means of defending himself, retired to Calci, his castle, and formed an alliance with the Florentines and people of Lucca, against the Pisans. The Count, before Nino was gone, in order to cover his treachery, when everything was settled for his expulsion, quitted Pisa, and repaired to a manor of his called Settimo; whence, as soon as he was informed of Nino's departure, he returned to Pisa with great rejoicing and festivity, and was elevated to the supreme power with every demonstration of triumph and honor. But his greatness was not of long continuance. It pleased the Almighty that a total reverse of fortune should ensue, as a punishment for his acts of treachery and guilt; for he was said to have poisoned the Count Anselmo da Capraia, his sister's son, on account of the envy and fear excited in his mind by the high esteem in which the gracious manners of Anselmo were held by the Pisans.—The power of the Guelph being so much diminished, the Archbishop devised means to betray the Count Ugolino, and caused him to be suddenly attacked in his palace by the fury of the people, whom he had exasperated, by telling them that Ugolino had betrayed Pisa, and given up their castles to the citizens of Florence and of Lucca. He was immediately compelled to surrender; his bastard son and his grandson fell in the assault; and two of his sons, with their two sons also, were conveyed to prison." *G. Villani*, lib. vii. c. cxx. "In the following March, the Pisans, who had imprisoned the Count Ugolino, with two of his sons and two of his grandchildren, the offspring of his son the Count Guelfo, in a tower on the Piazza of the Anziani, caused the

Ruggieri. Why I neighbor him so close,
 Now list. That through effect of his ill thoughts
 In him my trust reposing, I was ta'en
 And after murder'd, need is not I tell.
 What therefore thou canst not have heard, that is,
 How cruel was the murder, shalt thou hear,
 And know if he have wrong'd me. A small grate
 Within that mew, which for my sake the name
 Of famine bears, where others yet must pine,
 Already through its opening several moons'
 Had shown me, when I slept, the evil sleep
 That from the future tore the curtain off.
 This one, methought, as master of the sport,
 Rode forth to chase the gaunt wolf, and his whelps,
 Unto the mountain² which forbids the sight
 Of Lucca to the Pisan. With lean brachs
 Inquisitive and keen, before him ranged
 Lanfranchi with Sismondi and Gualandi.
 After short course the father and the sons
 Seem'd tired and lagging, and methought I saw
 The sharp tusks gore their sides. When I awoke
 Before the dawn, amid their sleep I heard
 My sons (for they were with me) weep and ask
 For bread. Right cruel art thou, if no pang
 Thou feel at thinking what my heart foretold;
 And if not now, why use thy tears to flow?
 Now had they waken'd; and the hour drew near

tower to be locked, the key thrown into the Arno, and all food to be withheld from them. In a few days they died of hunger; but the Count first with loud cries declared his penitence, and yet neither priest nor friar was allowed to shrive him. All the five, when dead, were dragged out of the prison, and meanly interred; and from thenceforward the tower was called the tower of famine, and so shall ever be." *Ibid.* c. cxxvii. Troya asserts that Dante, for the sake of poetical effect, has much misrepresented the real facts. See his *Veltro Allegorico di Dante*. Ed. 1826, p. 28, 9. This would render a conjecture, which the same writer elsewhere hazards, still more improbable; that the story might have been written by Dante when the facts were yet recent, and afterwards introduced in his poem. *Ibid.* p. 96. Chaucer has briefly told Ugolino's story. See *Monke's Tale*, *Hugeline of Pise*.

¹ *Several moons.*] Many editions, and the greater part of the MSS. instead of "più lune," read "più lume;" according to which reading Ugolino would say, that the day had broke, and shone through the grated window of the prison, before he fell asleep.

² *Unto the mountain.*] The mountain S. Giuliano between Pisa and Lucca.

When they were wont to bring us food; the mind
 Of each misgave him through his dream, and I
 Heard, at its outlet underneath lock'd up
 The horrible tower: whence, uttering not a word,
 I look'd upon the visage of my sons.
 I wept not: so all stone I felt within.¹
 They wept: and one, my little Anselm, cried,
 'Thou lookest so! Father, what ails thee?' Yet
 I shed no tear, nor answer'd all that day
 Nor the next night, until another sun
 Came out upon the world. When a faint beam
 Had to our doleful prison made its way,
 And in four countenances I descried
 The image of my own, on either hand
 Through agony I bit; and, they, who thought
 I did it through desire of feeding, rose
 O' the sudden, and cried, 'Father, we should grieve
 'Far less, if thou wouldst eat of us: thou gavest'²
 'These weeds of miserable flesh we wear;
 'And do thou strip them off from us again.'
 Then, not to make them sadder, I kept down
 My spirit in stillness. That day and the next
 We all were silent. Ah, obdurate earth!
 Why open'dst not upon us? When we came
 To the fourth day, then Gaddo at my feet
 Outstretch'd did fling him, crying, 'Hast no help
 'For me, my father!' There he died; and e'en
 Plainly as thou seest me, saw I the three

¹ *All stone I felt within.*

"My heart is turn'd to stone; I strike it, and it hurts my hand."

Shakspeare, Othello, act iv. sc. v

² *Thou gavest.]*

Tu ne vestisti
 Queste misere carni, e tu le spoglia.

Imitated by Filicaja, Canz. iii:—

Di questa Imperial caduca spoglia
 Tu, Signor, me vestisti e tu mi spoglia:
 Ben puoi 'l Regno me tor tu che me 'l desti.

And by Maffei in the Merope:—

Tu disciogleste
 Queste misere membra e tu le annodi

Fall one by one 'twixt the fifth day and sixth:
 Whence I betook me, now grown blind, to grope
 Over them all, and for three days aloud
 Call'd on them who were dead. Then fasting got
 The mastery of grief.' Thus having spoke,
 Once more upon the wretched skull his teeth
 He fasten'd like a mastiff's 'gainst the bone,
 Firm and unyielding. Oh, thou Pisa! shame
 Of all the people, who their dwelling make
 In that fair region,¹ where the Italian voice
 Is heard; since that thy neighbors are so slack
 To punish, from their deep foundations rise
 Capraia and Gorgona,² and dam up
 The mouth of Arno; that each soul in thee
 May perish in the waters. What if fame
 Reported that thy castles were betray'd
 By Ugolino, yet no right hadst thou
 'To stretch his children on the rack. For them,
 Brigata Uguccione and the pair
 Of gentle ones³ of whom my song hath told,
 Their tender years, thou modern Thebes, did make
 Uncapable of guilt. Onward we pass'd,
 Where others, skarf'd in rugged folds of ice,
 Not on their feet were turn'd, but each reversed.

There, very weeping suffers not to weep;³
 For, at their eyes, grief, seeking passage, finds
 Impediment, and rolling inward turns
 For increase of sharp anguish: the first tears
 Hang cluster'd, and like crystal vizors show,
 Under the socket brimming all the cup.

Now though the cold had from my face dislodged
 Each feeling, as 't were callous, yet me seem'd

¹ *In that fair region.*] Del bel paese là, dove 'l sì suona.

Italy, as explained by Dante himself, in his treatise *De Vulg. Eloq.* lib. i. cap. 8. "Qui autem Si dicunt a prædictis finibus (Januensium) Orientalem (Meridionalis Europæ partem) tenent; videlicet usque ad promontorium illud Italiæ, qua sinus Adriatici maris incipit et Siciliam."

² *Capraia and Gorgona.*] Small islands near the mouth of the Arno

³ *There, very weeping suffers not to weep.*]

Lo pianto stesso li pianger non lascia.

So Giusto de' Conti. Bella Mano. Son. "Quanto il ciel."

Che il troppo pianto a me pianger non lassa.

Some breath of wind I felt. "Whence cometh this."
Said I, "my Master? Is not here below
All vapor quench'd?"—"Thou shalt be speedily,"
He answer'd, "where thine eyes shall tell thee whence,
The cause descrying of this airy shower."

Then cried out one, in the chill crust who mourn'd;
"Oh souls! so cruel, that the farthest post
Hath been assign'd you, from this face remove
The harden'd veil; that I may vent the grief
Impregnate at my heart, some little space,
Ere it congeal again." I thus replied:
"Say who thou wast, if thou wouldst have mine aid;
And if I extricate thee not, far down
As to the lowest ice may I descend."

"The friar Alberigo,"¹ answer'd he,
"Am I, who from the evil garden pluck'd
Its fruitage, and am here repaid, the date²
More luscious for my fig."—"Hah!" I exclaim'd,
"Art thou too dead?"—"How in the world aloft
It fareth with my body," answer'd he,
"I am right ignorant. Such privilege
Hath Ptolomea,³ that oft-times the soul⁴

¹ *The friar Alberigo.*] Alberigo de' Manfredi of Faenza, one of the Frati Godenti, Joyous Friars, who having quarreled with some of his brotherhood, under pretence of wishing to be reconciled, invited them to a banquet, at the conclusion of which he called for the fruit, a signal for the assassins to rush in and dispatch those whom he had marked for destruction. Hence, adds Landino, it is said proverbially of one who has been stabbed, that he has had some of the friar Alberigo's fruit. Thus Pulci, Morg. Magg. c. xxv.

Le frutte amare di frate Alberico

² *The date.*]

Come Dio rende dataro per fico.

Fazio degli Uberti, Dittamondo, l. iv. cap. xix.

³ *Ptolomea.*] This circle is named Ptolomea from Ptolemy, the son of Abubus, by whom Simon and his sons were murdered, at a great banquet he had made for them. See 1 Maccabees, ch. xvi. Or from Ptolemy, king of Egypt, the betrayer of Pompey the Great.

⁴ *The soul.*] Chaucer seems to allude to this in the Frere's Tale, where a fiend assumes the person of a yeoman, and tells the Sompnour that he shall one day come to a place where he shall understand the mystery of such possessions,

Bet than Virgile, while he was on live,
Or Dant also.

See Mr Southey's Tale of Donica.

Drops hither, ere by Atropos divorced.
 And that thou mayst wipe out more willingly
 The glazed tear-drops¹ that o'erlay mine eyes,
 Know that the soul, that moment she betrays,
 As I did, yields her body to a fiend
 Who after moves and governs it at will,
 Till all its time be rounded: headlong she
 Falls to this cistern. And perchance above
 Doth yet appear the body of a ghost,
 Who here behind me winters. Him thou know'st,
 If thou but newly art arrived below,
 The years are many that have past away,
 Since to this fastness Branca Doria² came."

"Now," answer'd I, "methinks thou mockest me
 For Branca Doria never yet hath died,
 But doth all natural functions of a man,
 Eats, drinks, and sleeps,³ and putteth raiment on."
 He thus: "Not yet unto that upper floss
 By th' evil talons guarded, where the pitch
 Tenacious boils, had Michel Zanche reach'd;
 When this one left a demon in his stead
 In his own body, and of one his kin,
 Who with him treachery wrought. But now put forth
 Thy hand, and ope mine eyes." I oped them not.
 Ill manners were best courtesy to him.

Ah Genoese! men perverse in every way,
 With every foulness stain'd, why from the earth
 Are ye not cancel'd? Such an one of yours
 I with Romagna's darkest spirit⁴ found,
 As, for his doings, even now in soul
 Is in Cocytus plunged, and yet doth seem
 In body still alive upon the earth.

¹ *The glazed tear-drops.*]

— sorrow's eye, glazed with blinding tears.

Shakspeare, Rich. II. act II. sc. 2.

² *Branca Doria.*] The family of Doria was possessed of great influence in Genoa. Branca is said to have murdered his father-in-law, Michel Zanche, introduced in Canto xxii.

³ *Eats, drinks, and sleeps.*]

— But 'tis a spirit.

Pro. No, wench, it eats and sleeps, and hath such senses
 As we have, such.

Shakspeare, Tempest, act I. sc. 2.

⁴ *Romagna's darkest spirit.*] The friar Alberigo.

CANTO XXXIV.

ARGUMENT.

In the fourth and last round of the ninth circle, those who have betrayed their benefactors are wholly covered with ice. And in the midst is Lucifer, at whose back Dante and Virgil ascend, till by a secret path they reach the surface of the other hemisphere of the earth, and once more obtain sight of the stars.

"THE banners¹ of Hell's Monarch do come forth Toward us; therefore look," so spake my guide, "If thou discern him." As, when breathes a cloud Heavy and dense, or when the shades of night Fall on our hemisphere, seems view'd from far A windmill,² which the blast stirs briskly round; Such was the fabric then methought I saw.

To shield me from the wind, forthwith I drew Behind my guide: no covert else was there.

Now came I (and with fear I bid my strain Record the marvel) where the souls were all Whelm'd underneath, transparent, as through glass, Pellucid the frail stem. Some prone were laid; Others stood upright, this upon the soles, 'That on his head, a third with face to feet Arch'd like a bow. When to the point we came, Whereat my guide was pleased that I should see The creature eminent in beauty once, He from before me stepp'd and made me pause.

"Lo!" he exclaim'd, "lo Dis; and lo the place, Where thou hast need to arm thy heart with strength."³

How frozen and how faint I then became, Ask me not, reader! for I write it not; Since words would fail to tell thee of my state.

¹ *The banners.*] *Vexilla regis prodeunt inferni.*

A parody of the first verse in a hymn that was sung by the church in praise of the cross.

² *A windmill.*] The author of the *Caliph Vathek*, in the notes to that tale, justly observes that it is more than probable that Don Quixote's mistake of the windmills for giants was suggested to Cervantes by this simile.

I was not dead nor living.¹ Think thyself,
 If quick conception work in thee at all,
 How I did feel. That emperor, who sways
 The realm of sorrow, at mid breast from the ice
 Stood forth: and I in stature am more like
 A giant,² than the giants are his arms.
 Mark now how great that whole must be, which suits
 With such a part. If he were beautiful
 As he is hideous now, and yet did dare
 To scowl upon his Maker, well from him
 May all our misery flow. Oh what a sight!
 How passing strange it seem'd, when I did spy
 Upon his head three faces;³ one in front
 Of hue vermilion, the other two with this
 Midway each shoulder join'd and at the crest;
 The right 'twixt wan and yellow seem'd; the left
 To look on, such as come from whence old Nile
 Stoops to the lowlands. Under each shot forth
 Two mighty wings, enormous as became

¹ *I was not dead nor living.*]

— οὐτ' ἐν τοῖς φθιμένοις,
 οὐτ' ἐν ζῶσιν ἀριθμουνόμεν.
Euripides, Supplices, v. 779. Markland's edit.

— tum ibi me nescio quis arripit
 Timidam atque pavidam, nec vivam nec mortuam.
Plautus, Curculio, act v. sc. 2

² *A giant.*]

Nel primo clima sta come signore
 Colli giganti; ed un delle sue braccie
 Più che nullo di loro è assai maggiore.
Frezzi, Il Quadriv. lib. ii. cap. 1.

³ *Three faces.*] It can scarcely be doubted, but that Milton derived his description of Satan, in those lines—

—Each passion dimm'd his face
 Thrice changed with pale ire, envy and despair.
P. L. b. iv. 144.

from this passage, coupled with the remark of Vellutello upon it: "The first of these sins is anger, which he signifies by the red face; the second, represented by that between pale and yellow, is envy, and not, as others have said, avarice; and the third, denoted by the black, is a melancholy humour that causes a man's thoughts to be dark and evil, and averse from all joy and tranquility." Lombardi would understand the three faces to signify the three parts of the world then known, in all of which Lucifer had his subjects: the red denoting the Europeans, who were in the middle; the yellow, the Asiatics, on the right, and the black, the Africans, who were on the left; according to the position of the faces themselves.

A bird so vast. Sails¹ never such I saw
 Outstretch'd on the wide sea. No plumes had they,
 But were in texture like a bat;² and these
 He flapp'd i' th' air, that from him issued still
 Three winds, wherewith Cocytus to its depth
 Was frozen. At six eyes he wept: the tears
 Adown three chins distill'd with bloody foam.
 At every mouth his teeth a sinner champ'd,
 Bruised as with ponderous engine; so that three
 Were in this guise tormented. But far more
 Than from that gnawing, was the foremost pang'd
 By the fierce rending, whence oft-times the back
 Was stript of all its skin. "That upper spirit,
 Who hath worse punishment," so spake my guide,

¹ *Sails.*]

Argo non ebbe mai sì grande vela

Fe'altra nave, come l'ali sue:

Ne mai tessuta fù sì grande tela.

Frezzi, Il Quadrir lib. ii. cap. xix.

—— His sail-broad vau's

He spreads for flight.

Milton, P. L. b. ii. 927.

Compare Spenser, *F. Q. b. i. c. xi. st. 10*; Ben Jonson's *Every Man* out of his *Humor*, v. 7; and Fletcher's *Prophetess*, act 2, scene 3. In his description of Satan, Frezzi has departed not less from Dante than our own poet has done; for he has painted him on a high throne, with a benignant and glad countenance, yet full of majesty, a triple crown on his head, six shining wings on his shoulders, and a court thronged with giants, centaurs, and mighty captains, besides youths and damsels, who are disporting in the neighboring meadows with song and dance; but no sooner does Minerva, who is the author's conductress, present her crystal shield, than all this triumph and jollity is seen through it transformed into loathsomeness and horror. There are many touches in this picture that will remind the reader of Milton.

² *Like a bat.*] The description of an imaginary being, who is called Typhurgo, in the *Zodiacus Vitæ*, has something very like this of Dante's Lucifer.

Ingentem vidi regen, ingentique sedentem

In solio, crines flammati stemmate cinctum,

—— utrinque patentem

Alæ humeris magnæ, quales vespertilionum

Membranis contextæ amplis—

Nudus erat longis sed opertus corpora villis.

M. Palingenii, Zod. Vit. lib. ix.

A mighty king I might discern,

Placed high in lofty chaire,

His haire with fyry garland deckt

Puft up in fiendish wise.

Large wings on him did grow

Framde like the wings of flinder mice, &c.

Googe's Translation.

"Is Judas, he that hath his head within
And plies the feet without. Of th' other two,
Whose heads are under, from the murky jaw
Who hangs, is Brutus:¹ lo! how he doth writhe
And speaks not. The other, Cassius, that appears
So large of limb. But night now reascends;
And it is time for parting. All is seen."

I clipp'd him round the neck; for so he bade:
And noting time and place, he, when the wings
Enough were oped, caught fast the shaggy sides,
And down from pile to pile descending stepp'd
Between the thick fell and the jagged ice.

Soon as he reach'd the point, whereat the thigh
Upon the swelling of the haunches turns,
My leader there, with pain and struggling hard,
Turn'd round his head where his feet stood before,
And grappled at the fell as one who mounts;
That into hell methought we turn'd again.

"Expect that by such stairs as these," thus spake
The teacher, panting like a man forespent,
"We must depart from evil so extreme:"
Then at a rocky opening issued forth,
And placed me on the brink to sit, next join'd
With wary step my side. I raised mine eyes,
Believing that I Lucifer should see

¹ *Brutus.*] Landino struggles, but I fear in vain, to extricate Brutus from the unworthy lot which is here assigned him. He maintains, that by Brutus and Cassius are not meant the individuals known by those names, but any who put a lawful monarch to death. Yet if Cæsar was such, the conspirators might be regarded as deserving of their doom. "O nomini eccellenti!" exclaims the commentator, with a spirit becoming one who felt that he lived in a free state, "ed al tutto degni a quali Roma fosse patria, e de' quali resterà sempre eterna memoria; legginsi tutte le leggi di qualunque repubblica bene instituta, e troveremo che a nessuno si propose maggior premio che a chi uccide il tiranno." Cowley as conspicuous for his loyalty as for his genius, in an ode inscribed with the name of this patriot, which, though not free from the usual faults of the poet, is yet a noble one, has placed his character in the right point of view—

Excellent Brutus! of all human race
The best, till nature was improved by grace.

If Dante, however, believed Brutus to have been actuated by evil motives in putting Cæsar to death, the excellence of the patriot's character in other respects would only have aggravated his guilt in that particular. "Totius autem injustitiæ nulla capitalior est quam eorum, qui cum maxime fallunt id agunt, ut viri boni esse videantur." *Cic. de Off. lib. i. cap. xiii.*

Where he was lately left, but saw him now
With legs held upward. Let the grosser sort,
Who see not what the point was I had past,
Bethink them if sore toil oppress'd me then.

"Arise," my master cried, "upon thy feet.
The way is long, and much uncouth the road;
And now within one hour and half of noon¹
The sun returns." It was no palace-hall
Lofty and luminous wherein we stood,
But natural dungeon where ill footing was
And scant supply of light. "Ere from the abyss
I separate," thus when risen I began:
"My guide! vouchsafe few words to set me free
From error's thralldom. Where is now the ice?
How standeth he in posture thus reversed?
And how from eve to morn in space so brief
Hath the sun made his transit?" He in few
Thus answering spake: "Thou deemest thou art still
On the other side the centre, where I grasp'd
The abhorred worm that boreth through the world.
Thou wast on the other side, so long as I
Descended; when I turn'd, thou didst o'erpass
That point,² to which from every part is dragg'd
All heavy substance. Thou art now arrived
Under the hemisphere opposed to that,
Which the great continent doth overspread,
And underneath whose canopy expired
The Man, that was born sinless and so lived.
Thy feet are planted on the smallest sphere,
Whose other aspect is Judecca. Morn
Here rises, when there evening sets: and he,
Whose shaggy pile we scaled, yet standeth fix'd,
As at the first. On this part he fell down
From heaven; and th' earth, here prominent before,

¹ *Within one hour and a half of noon.*] The Poet uses the Hebrew manner of computing the day, according to which the third hour answers to our twelve o'clock at noon.

² *That point.*] Monti observes, that if this passage had chanced to meet the eye of Newton, it might better have awakened his thought to conceive the system of attraction, than the accidental falling of an apple
Proposta v. iii. pte 2. p. lxxviii. 8°. 1824.

Through fear of him did veil her with the sea,
And to our hemisphere retired. Perchance,
To shun him, was the vacant space left here,
By what of firm land on this side appears,¹
That sprang aloof." There is a place beneath,
From Belzebub as distant, as extends
The vaulted tomb;² discover'd not by sight;
But by the sound of brooklet, that descends
This way along the hollow of a rock,
Which, as it winds with no precipitous course,
The wave hath eaten. By that hidden way
My guide and I did enter, to return
To the fair world: and heedless of repose
We climb'd, he first, I following his steps,
Till on our view the beautiful lights of heaven
Dawn'd through a circular opening in the cave:
'Thence issuing we again beheld the stars.

¹ *By what of firm land on this side appears.*] The mountain of Purgatory.

² *The vaulted tomb.*] "La tomba." This word is used to express the whole depth of the infernal region.

THE VISION OF DANTE.

PURGATORY.

CANTO I.

ARGUMENT.

The Poet describes the delight he experienced at issuing a little before dawn from the infernal regions, into the pure air that surrounds the isle of Purgatory; and then relates how, turning to the right, he beheld four stars never seen before but by our first parents, and met on his left the shade of Cato of Utica, who, having warned him and Virgil what is needful to be done before they proceed on their way through Purgatory, disappears; and the two poets go towards the shore, where Virgil cleanses Dante's face with the dew, and girds him with a reed, as Cato had commanded.

O'ER better waves' to speed her rapid course
The light bark of my genius lifts the sail,
Well pleased to leave so cruel sea behind;
And of that second region will I sing,
In which the human spirit from sinful blot
Is purged, and for ascent to Heaven prepares.

Here, O ye hallow'd Nine! for in your train
I follow, here the deaden'd strain revive;
Nor let Calliope refuse to sound
A somewhat higher song, of that loud tone
Which when the wretched birds of chattering note²
Had heard, they of forgiveness lost all hope.

Sweet hue of eastern sapphire, that was spread
O'er the serene aspect of the pure air,

¹ *O'er better waves.*] So Berni, Orli. Inn. lib. ii. c. i.

Per correr maggior acqua alza le vele,
O debil navicella del mio ingegno.

² *Birds of chattering note.*] For the fable of the daughters of Pierus, who challenged the muses to sing, and were by them changed into magpies, see Ovid, Met. lib. v. fab. 5.

High up as the first circle,¹ to mine eyes
 Unwonted joy renew'd, soon as I 'scaped
 Forth from the atmosphere of deadly gloom,
 That had mine eyes and bosom fill'd with grief.
 The radiant planet,² that to love invites,
 Made all the orient laugh,³ and veil'd beneath
 The Pices' light,⁴ that in his escort came.

To the right hand I turn'd, and fix'd my mind
 On the other pole attentive, where I saw
 Four stars⁵ ne'er seen before save by the ken
 Of our first parents.⁶ Heaven of their rays
 Seem'd joyous. Oh thou northern site! bereft
 Indeed, and widow'd, since of these deprived.

As from this view I had desisted, straight
 Turning a little towards the other pole,
 There from whence now the wain⁷ had disappear'd,
 I saw an old man⁸ standing by my side

¹ *The first circle.*] Either, as some suppose, the moon; or, as Lombardi (who likes to be as far off the rest of the commentators as possible) will have it, the highest circle of the stars.

² *Planet.*] Venus.

³ *Made all the orient laugh.*] Hence Chaucer, *Knight's Tale* :—

And all the orisont laugheth of the sight.

It is sometimes read "orient."

⁴ *The Pices' light.*] The constellation of the Fish veiled by the more luminous body of Venus, then a morning star.

⁵ *Four stars.*] Venturi observes that "Dante here speaks as a poet, and almost in the spirit of prophecy; or, what is more likely, describes the heaven about the pole according to his own invention. In our days," he adds, "the cross, composed of four stars, three of the second and one of the third magnitude, serves as a guide to those who sail from Europe to the south; but in the age of Dante these discoveries had not been made;" yet it appears probable, that either from long tradition, or from the relation of later voyages, the real truth might not have been unknown to our Poet. Seneca's prediction of the discovery of America may be accounted for in a similar manner. But whatever may be thought of this, it is certain that the four stars are here symbolical of the four cardinal virtues, Prudence, Justice, Fortitude, and Temperance. See Canto xxxi. v. 105. M. Artaud mentions a globe constructed by an Arabian in Egypt, with the date of the year 622 on the Hegira, corresponding to 1225 of our era, in which the southern cross is positively marked. See his *Histoire de Dante*, Ch. xxxi. and xl. 8°. Par. 1841.

⁶ *Our first parents.*] In the terrestrial paradise, placed, as we shall see, by our poet, on the summit of Purgatory.

⁷ *The wain.*] Charles's Wain, or Boötes.

⁸ *An old man.*] Cato.

Secretosque pios; his dantem iura Catonem.

Virg. Æn. vii. 670.

Alone, so worthy of reverence in his look,
That ne'er from son to father more was owed.
Low down his beard, and mix'd with hoary white,
Descended, like his locks, which, parting, fell
Upon his breast in double fold. The beams
Of those four luminaries on his face
So brightly shone, and with such radiance clear
Deck'd it, that I beheld him as the sun.

"Say who are ye, that stemming the blind stream
Forth from the eternal prison-house have fled?"
He spoke and moved those venerable plumes¹.

"Who hath conducted, or with lantern sure
Lights you emerging from the depth of night,
That makes the infernal valley ever black?
Are the firm statutes of the dread abyss
Broken, or in high heaven new laws ordain'd,
That thus, condemn'd, ye to my caves approach?"

My guide, then laying hold on me, by words
And intimations given with hand and head,
Made my bent knees and eye submissive pay
Due reference; then thus to him replied:

"Not of myself I come; a Dame from heaven²
Descending, him besought me in my charge
To bring. But since thy will implies, that more
Our true condition I unfold at large,

The commentators, and Lombardi among the rest, might have saved themselves and their readers much needless trouble if they would have consulted the prose writings of Dante with more diligence. In the *Convito*, p. 211, he has himself declared his opinion of the illustrious Roman. "Quale nomo, &c." "What earthly man was more worthy to follow God than Cato? Certainly none." And again, p. 212. "Nel nome di cui, &c." "In whose name, whatever needs be said concerning the signs of nobility may be concluded; for, in him, that nobility displays them all throughout all ages."

¹ *Venerable plumes.*

Insuperata tuæ quum veniet pluma superbiæ.

Hor. Carm. lib. iv. ode 10.

The same metaphor has occurred in Hell, Canto xii. v. 41.

— the plumes,
That mark'd the better sex.

It is used by Ford in the Lady's Trial, act iv. sc. 2.

— Now the down
Of softness is exchanged for plumes of age.

² *A dame from heaven.] Beatrice. See Hell. ii. 34.*

Mine is not to deny thee thy request.
 This mortal ne'er hath seen the furthest gloom;¹
 But erring by his folly had approach'd
 So near, that little space was left to turn.
 Then, as before I told, I was dispatch'd
 To work his rescue; and no way remain'd
 Save this which I have ta'en. I have display'd
 Before him all the regions of the bad;
 And purpose now those spirits to display,
 That under thy command are purged from sin.
 How I have brought him would be long to say.
 From high descends the virtue, by whose aid
 I to thy sight and hearing him have led.
 Now may our coming please thee. In the search
 Of liberty he journeys: that how dear,
 They know who for her sake have life refused.
 Thou knowest, to whom death for her was sweet
 In Utica, where thou didst leave those weeds,
 That in the last great day will shine so bright.
 For us the eternal edicts are unmoved:
 He breathes, and I of Minos am not bound,²
 Abiding in that circle, where the eyes
 Of thy chaste Marcia³ beam, who still in look

¹ *The furthest gloom.*] L'ultima sera.

So Ariosto, O. F. Canto xxxiv. st. 59.

Che non han visto ancor l'ultima sera.

And Filicaja, Canto ix. Al Sonno.

L'ultima sera.

And Mr. Mathias, Canzone a Guglielmo Roscoe premessa alla Storia della Poesia Italiana, p. 13.

Di morte non vedrà l'ultima sera.

² *Of Minos am not bound.*] See Hell, v. 4.

³ *Marcia.*]

— Da foedera prisci
 Illibata tori: da tantum nomen inane
 Connubii: liceat tumulo scripsisse, Catoris
 Martia. *Lucan. Phars. lib. ii. 344.*

Our author's habit of putting an allegorical interpretation on everything, a habit which appears to have descended to that age from certain fathers of the church, is nowhere more apparent than in his explanation of this passage. See Convito, p. 211. "Marzia fu vergine, &c." "Marcia was a virgin, and in that state she signifies childhood; then she came to Cato, and in that state she represents youth; she then bare

Prays thee, Oh, hallowed spirit! to own her thine.
Then by her love we implore thee, let us pass
Through thy seven regions;¹ for which, best thanks
I for thy favor will to her return,
If mention there below thou not disdain."

"Marcia so pleasing in my sight was found,"
He then to him rejoin'd, "while I was there,
That all she ask'd me I was fain to grant.
Now that beyond the accursed stream she dwells,
She may no longer move me, by that law,²
Which was ordain'd me, when I issued thence.
Not so, if Dame from heaven, as thou sayst,
Moves and directs thee; then no flattery needs.
Enough for me that in her name thou ask.
Go therefore now: and with a slender reed³
See that thou duly gird him, and his face
Lave, till all sordid stain thou wipe from thence.
For not with eye, by any cloud obscured,
Would it be seemly before him to come,
Who stands the foremost minister in heaven.
This islet all around, there far beneath,
Where the wave beats it, on the oozy bed
Produces store of reeds: No other plant,
Cover'd with leaves, or harden'd in its stalk,
There lives, not bending to the water's sway.
After, this way return not; but the sun
Will show you, that now rises, where to take⁴
The mountain in its easiest ascent."

He disappear'd; and I myself uprais'd

children, by whom are represented the virtues that we have said belong to that age." Dante would surely have done well to remember his own rule laid down in the *De Monarch.* lib. iii. "Advertendum, &c." "Concerning the mystical sense it must be observed that we may err in two ways, either by seeing it where it is not, or by taking it otherwise than it ought to be taken."

¹ *Through thy seven regions.*] The seven rounds of Purgatory, in which the seven capital sins are punished.

² *By that law.*] When he was delivered by Christ from limbo, a change of affections accompanied his change of place.

³ *A slender reed.*] The reed is here supposed, with sufficient probability, to be meant for a type of simplicity and patience.

⁴ *Where to take.*] "Prendere il monte," a reading which Lombardi claims for his favorite Nidobeatina edition, is also found in Landino's of 1484.

Speechless, and to my guide retiring close,
Toward him turn'd mine eyes. He thus began:
"My son! observant thou my steps pursue.
We must retreat to rearward; for that way
The champain to its low extreme declines."

The dawn had chased the matin hour of prime,
Which fled before it, so that from afar
I spied the trembling of the ocean stream.¹

We traversed the deserted plain, as one
Who, wander'd from his track; thinks every step
Trodden in vain till he regain the path.

When we had come, where yet the tender dew
Strove with the sun, and in a place where fresh
The wind breathed o'er it, while it slowly dried;
Both hands extended on the watery grass
My master placed, in graceful act and kind.
Whence I of his intent before apprized,
Stretch'd out to him my cheeks suffused with tears
There to my visage he anew restored
That hue which the dun shades of hell conceal'd.

Then on the solitary shore arrived,
That never sailing on its waters saw
Man that could after measure back his course,
He girt me in such manner as had pleased
Him who instructed: and Oh strange to tell!
As he selected every humble plant,
Wherever one was pluck'd another² there
Resembling, straightway in its place arose.

¹ *I spied the trembling of the ocean stream.*]

Conobbi il tremolar della marina.

So Trissino in the Sofonisba:—

E resta in tremolar l'onda marina.

And Fortiguerra, Racciardetto, Canto ix. st. 17.

—— visto il tremolar della marina.

² *Another.*] From Virg. *Æn.* lib. vi. 143. Primo avolso non deficit
alber.

CANTO II.

ARGUMENT.

They behold a vessel under conduct of an angel, coming over the waves with spirits to Purgatory, among whom, when the passengers have landed, Dante recognizes his friend Casella; but, while they are entertained by him with a song, they hear Cato exclaiming against their negligent loitering, and at that rebuke hasten forward to the mountain.

Now had the sun¹ to that horizon reach'd,
That covers, with the most exalted point
Of its meredian circle, Salem's walls;
And night, that opposite to him her orb
Rounds, from the stream of Ganges issued forth,
Holding the scales,² that from her hands are dropt
When she reigns highest:³ so that where I was,
Aurora's white and vermeil-tinctured cheek
To orange turn'd⁴ as she in age increased.

Meanwhile we linger'd by the water's brink,
Like men,⁵ who, musing on their road, in thought
Journey, while motionless the body rests.
When lo! as, near upon the hour of dawn,
Through the thick vapors⁶ Mars with fiery beam

¹ *Now had the sun.*] Dante was now antipodal to Jerusalem; so that while the sun was setting with respect to that place, which he supposes to be the middle of the inhabited earth, to him it was rising. See Routh's *Reliquiæ Sacræ*, tom. iii. p. 256. So Fazio degli Uberti, *Dittamondo*, lib. vi. cap. vi. :—

— questo monte è quello
Ch' in mezzo il mondo apunto si divisa.

² *The scales.*] The constellation *Libra*.

³ *When she reigns highest.*] “Quando soverchia” is (according to Venturi, whom I have followed, “when the autumnal equinox is passed.” Lombardi supposes it to mean “when the nights begin to increase, that is, after the summer solstice.”

⁴ *To orange turn'd.*] “L'aurora già di vermiglia cominciava appressandosi il sole a divenir rancia.” Boccaccio, *Decam. G. iii.* at the beginning. See notes to *Hell*, xxiii. 101.

⁵ *Like men.*]

Che va col cuore e col corpo dimora.

So Frezzi :—

E mentre il corpo posa, col cor varca.

Il Quadriv. lib. iv. cap. 8.

⁶ *Through the thick vapors.*] So in the *Convito*, p. 72. “Esso pare &c.” “He (Mars) appears more or less inflamed with heat, according to the thickness or rarity of the vapors that follow him.”

Glares down in west, over the ocean floor;
 So seem'd, what once again I hope to view,
 A light, so swiftly coming through the sea,
 No winged course might equal its career.
 From which when for a space I had withdrawn
 Mine eyes, to make inquiry of my guide,
 Again I look'd, and saw it grown in size
 And brightness: then on either side appear'd
 Something, but what I knew not, of bright hue,
 And by degrees from underneath it came
 Another. My preceptor silent yet
 Stood, while the brightness, that we first discern'd,
 Open'd the form of wings: then when he knew
 The pilot, cried aloud, "Down, down; bend low
 Thy knees; behold God's angel: fold thy hands:
 Now shalt thou see true ministers indeed.
 Lo! how all human means he sets at naught;
 So that nor oar he needs, nor other sail
 Except his wings,¹ between such distant shores.
 Lo! how straight up to heaven he holds them rear'd,
 Winnowing the air² with those eternal plumes,
 That not like mortal hairs fall off or change."

As more and more toward us came, more bright
 Appear'd the bird of God, nor could the eye
 Endure his splendor near: I mine bent down.
 He drove ashore in a small bark so swift
 And light, that in its course no wave it drank.
 The heavenly steersman at the prow was seen,
 Visibly written Blessed in his looks.
 Within, a hundred spirits and more there sat.

"In Exitu³ Israel de Egypto,"
 All with one voice together sang, with what

¹ *Except his wings.*] Hence Milton:—

Who after came from earth, sailing arrived
 Wafted by angels. *P. L. b. iii. ver. 522.*

² *Winnowing the air.*]

Trattando l'aere con l'eterne penne.

So Filicija, canz. viii. st. 11:—

Ma trattar l'aere coll' eterne piume.

³ *In Exitu.*] "When Israel came out of Egypt." Ps. cxiv.

In the remainder of that hymn is writ.
Then soon as with the sign of holy cross
He bless'd them, they at once leap'd out on land:
He, swiftly as he came, return'd. The crew,
There left, appear'd astounded with the place,
Gazing around, as one who sees new sights.

From every side the sun darted his beams,
And with his arrowy radiance¹ from mid heaven
Had chased the Capricorn, when that strange tribe,
Lifting their eyes toward us: "If ye know,
Declare what path will lead us to the mount."

Them Virgil answer'd: "Ye suppose, perchance,
Us well acquainted with this place: but here,
We, as yourselves, are strangers. Not long erst
We came, before you but a little space,
By other road so rough and hard, that now
The ascent will seem to us as play." The spirits,
Who from my breathing had perceived I lived,
Grew pale with wonder. As the multitude
Flock round a herald sent with olive branch,
To hear what news he brings, and in their haste
Tread one another down; e'en so at sight
Of me those happy spirits were fix'd, each one
Forgetful of its errand to depart
Where, cleansed from sin, it might be made all fair

Then one I saw darting before the rest
With such fond ardor to embrace me, I
To do the like was moved. Oh, shadows vain!

¹ *With his arrowy radiance.*] So Milton:—

—— and now went forth the morn;
—— from before her vanish'd night,
Shot through with orient beams.

P. L. b. vi. ver. 15.

This has been regarded by some critics as a conceit, into which Milton was betrayed by the Italian poets; but it is in truth authorised by one of the correctest of the Grecians.

*Ον αἶδλα νύξ ἐναριζομένα
τίκτει, κατευνάζει τε, φλογιζόμενον
Ἄγιον. *Sophocles, Trachin, 96.*

Ecco dinanzi a te fugge repente
Sættata la notte.

Marini, Son, al Sig. Cinthio Aldobrandino.

Except in outward semblance: thrice my hands¹
 I clasp'd behind it, they as oft return'd
 Empty into my breast again. Surprise
 I need must think was painted in my looks,
 For that the shadow smiled and backward drew.
 To follow it I hasten'd, but with voice
 Of sweetness it enjoin'd me to desist.
 Then who it was I knew, and pray'd of it,
 To talk with me it would a little pause.
 It answer'd: "Thee as in my mortal frame
 I loved, so loosed from it I love thee still,
 And therefore pause: but why walkest thou here?"
 "Not without purpose once more to return,
 Thou find'st me, my Casella,² where I am,³
 Journeying this way;" I said: "but how of thee
 Hath so much time been lost?"⁴ He answer'd straight:

¹ *Thrice my hands.*]

Ter conatus ibi collo dare brachia circum,
 Ter frustra comprehensa manus effugit imago;
 Par levibus ventis volucrique simillima somno.

Virg. Æn. II. 794.

Compare Homer, *Od. xi. 205.*

The incident in the text is pleasantly alluded to in that delightful book, the *Capricci del Bottaio* of Gelli, (*Opere. Milan. 1805. v. ii. p. 26.*) of which there is an English translation entitled "The Fearful Fancies of the Florentine Cooper. Written in Toscane, by John Baptist Gelli, one of the free studie of Florence. And for recreation translated into English by W. Barker," 8°. *London. 1599.*

² *My Casella.*] A Florentine, celebrated for his skill in music, "in whose company," says Landino, "Dante often recreated his spirits, wearied by severer studies." See Dr. Burney's *History of Music*, vol. ii. cap. iv. p. 322. Milton has a fine allusion to this meeting in his sonnet to Henry Lawes.

Dante shall give fame leave to set thee higher
 Than his Casella, whom he wooed to sing,
 Met in the milder shades of Purgatory.

³ *Where I am.*] "Là dove io son." Lombardi understands this differently: "Not without purpose to return again to the earth, where I am; that is, where I usually dwell."

⁴ *Hath so much time been lost.*] There is some uncertainty in this passage. If we read

La a te com' era tanta terra tolta?

with the Nidobeatina and Aldine editions, and many MSS., it signifies "why art thou deprived of so desirable a region as that of Purgatory? why dost thou not hasten to be cleansed of thy sins?" If with the Academicians della Crusca, we read,

Diss 'io, ma a te come tant' ora è tolta?

which is not destitute of authority to support it, and which has the advantage over the other, as it marks Dante's speech from Casella's,

"No outrage hath been done to me, if he,¹
Who when and whom he chooses takes, hath oft
Denied me passage here; since of just will
His will he makes. These three months past² indeed,
He, whoso chose to enter, with free leave
Hath taken; whence I wandering by the shore³
Where Tiber's wave grows salt, of him gain'd kind
Admittance, at that river's mouth, toward which
His wings are pointed; for there always throng
All such as not to Acheron descend."

Then I: "If new law taketh not from thee
Memory or custom of love-tuned song,
That whilom all my cares had power to suage;
Please thee therewith a little to console
My spirit, that encumber'd with its frame,
Traveling so far, of pain is overcome."

"Love, that discourses in my thoughts,"⁴ he then
Began in such soft accents, that within
The sweetness thrills me yet. My gentle guide
And all who came with him, so well were pleased,
That seem'd nought else might in their thoughts have

Fast fix'd in mute attention to his notes [room.
We stood, when lo! that old man venerable
Exclaiming, "How is this, ye tardy spirits?
What negligence detains you loitering here?
Run to the mountain to cast off those scales,
That from your eyes the sight of God conceal."

As a wild flock of pigeons, to their food

then it must mean as I have translated it, "why hast thou lost so much time in arriving here?" Lombardi, who is for the former reading, supposes Casella to be just dead; those, who prefer the latter, suppose him to have been dead some years, but now only just arrived.

¹ *He.*] The conducting angel.

² *These three months past.*] Since the time of the Jubilee, during which all spirits not condemned to eternal punishment were supposed to pass over to Purgatory as soon as they pleased.

³ *The shore.*] Ostia.

⁴ "Love, that discourses in my thoughts."]

"Amor che nella mente mi ragiona."

The first verse of a canzone in the Convito of Dante, which he again cites in his treatise de Vulg. Eloq. lib. ii. cap. 6.

Collected, blade or tares, without their pride
 Accustom'd, and in still and quiet sort,
 If aught alarm them, suddenly desert
 Their meal, assail'd by more important care;
 So I that new-come troop beheld, the song
 Deserting, hasten to the mountain's side,
 As one' who goes, yet, where he tends, knows not.
 Nor with less hurried step did we depart.

CANTO III.

ARGUMENT.

Our poet, perceiving no shadow except that cast by his own body, is fearful that Virgil has deserted him; but he is freed from that error, and both arrive together at the foot of the mountain: on finding it too steep to climb, they inquire the way from a troop of spirits that are coming towards them, and are by them shown which is the easiest ascent. Manfredi, king of Naples, who is one of these spirits, bids Dante inform his daughter Costanza, queen of Arragon, of the manner in which he had died.

THEM sudden flight had scatter'd o'er the plain,
 Turn'd towards the mountain, whither reason's voice
 Drives us: I, to my faithful company /
 Adhering, left it not. For how of him
 Deprived, might I have sped? or who, beside,
 Would o'er the mountainous tract have led my steps!
 He, with the bitter pang of self-remorse,
 Seem'd smitten. Oh clear conscience, and upright!
 How doth a little failing wound thee sore,²
 Soon as his feet desisted (slackening pace)

¹ *As one.*]

So Frezzi:—

Com' uom, che va, nè sa dove riesca.

Come chi va, nè sa dove camina

Il Quadrir. lib. i. cap. 3.² *How doth a little failing wound thee sore.*]

Ch' era al cor picciol fallo amaro morso.

Tasso, G. L. Canto x. st. 56.

From haste, that mars all decency of act,¹
 My mind, that in itself before was wrapt,
 Its thought expanded, as with joy restored;
 And full against the steep ascent I set
 My face, where highest² to heaven its top o'erflows
 The sun, that flared behind, with ruddy beam
 Before my form was broken; for in me
 His rays resistance met. I turn'd aside
 With fear of being left, when I beheld
 Only before myself the ground obscured.
 When thus my solace, turning him around,
 Bespake me kindly: "Why distrustest thou?
 Believest not I am with thee, thy sure guide?
 It now is evening there, where buried lies
 The body in which I cast a shade, removed
 To Naples³ from Brundusium's wall. Nor thou
 Marvel, if before me no shadow fall,
 More than that in the skyey element
 One ray obstructs not other. To endure
 Torments of heat and cold extreme, like frames
 That virtue hath disposed, which, how it works,
 Wills not to us should be reveal'd. Insane,
 Who hopes our reason may that space explore,
 Which holds three persons in one substance knit.
 Seek not the wherefore, race of human kind;
 Could ye have seen the whole, no need had been

¹ *Haste, that mars all decency of act.*] Aristotle in his *Physiolog.* c. iii. reckons it among the ἀναιδούς σημεῖα, "the signs of an impudent man," that he is ἐν ταῖς κινήσεσιν ὀξύς, "quick in his motions." Compare Sophocles, *Electra*, 878.

Τὸ κόσμιον μεθεῖσα.

Joy, my dear sister, wings my quick return,
 And with more speed than decency allows.

Potter.

² *Where highest.*] Lombardi proposes, with some hesitation, a different meaning from that which has hitherto been affixed to the words,

Che 'nverso 'l ciel più alto si dislaga;

and would construe them, "that raises itself higher than every other mountain above the sea:" "sopra l'allagamento delle acque del mare." The conjecture is at least ingenious, and has obtained new force by the argument of Monti in his *Proposta*.

³ *To Naples.*] Virgil died at Brundisium from whence his body is said to have been removed to Naples.

For Mary to bring forth. Moreover, ye
 Have seen such men desiring fruitlessly;¹
 To whose desires, repose would have been given,
 That now but serve them for eternal grief.
 I speak of Plato, and the Stagirite,
 And others many more.” And then he bent
 Downwards his forehead, and in troubled mood²
 Broke off his speech. Meanwhile we had arrived
 Far as the mountain’s foot, and there the rock
 Found of so steep ascent, that nimblest steps
 To climb it had been vain. The most remote,
 Most wild, untrodden path, in all the tract
 ’Twixt Lerice and Turbia,³ were to this
 A ladder easy and open of access.

“Who knows on which hand now the steep declines?
 My master said, and paused; “so that he may
 Ascend, who journeys without aid of wing?”
 And while, with looks directed to the ground,
 The meaning of the pathway⁴ he explored,
 And I gazed upward round the stony height;
 On the left hand appear’d to us a troop
 Of spirits, that toward us moved their steps;
 Yet moving seem’d not, they so slow approach’d.

I thus my guide address’d: “Upraise thine eyes:
 Lo! that way some, of whom thou mayst obtain
 Counsel, if of thyself thou find’st it not.”

¹ *Desiring fruitlessly.*] See Hell, Canto iv. 39.

² *In troubled mood.*] Because he himself (Virgil) was among the number of spirits, who thus desired without hope.

³ *Twixt Lerice and Turbia.*] At that time the two extremities of the Genoese republic; the former on the east, the latter on the west. A very ingenious writer has had occasion, for a different purpose, to mention one of these places as remarkably secluded by its mountainous situation. “On an eminence among the mountains, between the two little cities, Nice and Monaco, is the village of Torbia, a name formed from the Greek *τρόπαια*.” *Mitford on the Harmony of Language*, sect. xv. p. 351. 2d edit.

⁴ *The meaning of the pathway.*] Lombardi reads,

—— tenea l’ viso basso,
 Esaminando del cammin la mente,

and explains it, “he bent down his face, his mind being occupied with considering their way to ascend the mountain.” I doubt much whether the words can bear that construction.

Straightway he look'd, and with free speech replied:
 "Let us tend thither: they but softly come,
 And thou be firm in hope, my son beloved."

Now was that crowd from us distant as far,
 (When we some thousand steps,¹ I say, had past,)
 As at a throw the nervous arm could fling:
 When all drew backward on the massy crags
 Of the steep bank, and firmly stood unmoved,
 As one, who walks in doubt, might stand to look.

"Oh spirits perfect! Oh already chosen!"
 Virgil to them began: "by that blest peace,
 Which, as I deem, is for you all prepared,
 Instruct us where the mountain low declines,
 So that attempt to mount it be not vain.
 For who knows most, him loss of time most grieves."

As sheep,² that step from forth their fold, by one,
 Or pairs, or three at once; meanwhile the rest
 Stand fearfully, bending the eye and nose
 To ground, and what the foremost does, that do
 The others, gathering round her if she stops,
 Simple and quiet, nor the cause discern;
 So saw I moving to advance the first,
 Who of that fortunate crew were at the head,
 Of modest mien, and graceful in their gait.
 When they before me had beheld the light
 From my right side fall broken on the ground,
 So that the shadow reach'd the cave; they stopp'd,
 And somewhat back retired: the same did all
 Who follow'd, though unweeting of the cause.

"Unask'd of you, yet freely I confess,
 This is a human body which ye see.
 That the sun's light is broken on the ground
 Marvel not: but believe, that not without

¹ *When we some thousand steps.*] Mr. Carlyle puts a query to my former translation of this passage. It was certainly erroneous.

² *As sheep.*] The imitative nature of these animals supplies our poet with another comparison, in his *Convito*, p. 34. "Questi sono da chiamare pecore," &c. "These may be called flocks of sheep and not men; for if one sheep should throw himself down a precipice of a thousand feet, all the rest would follow; and if one for any cause in passing a road should leap, all the rest would do the same, though they saw nothing to leap over."

Virtue derived from Heaven, we to climb
Over this wall aspire." So them bespake
My master; and that virtuous tribe rejoin'd:
"Turn, and before you there the entrance lies;"
Making a signal to us with bent hands.

Then of them one began. "Whoe'er thou art,
Who journey'st thus this way, thy visage turn;
Think if me elsewhere thou hast ever seen."

I towards him turn'd, and with fix'd eye beheld.
Comely and fair, and gentle of aspect
He seem'd, but on one brow a gash was mark'd.

When humbly I disclaim'd to have beheld
Him ever: "Now behold!" he said, and show'd
High on his breast a wound: then smiling spake.

"I am Manfredi,¹ grandson to the Queen
Costanza:² whence I pray thee, when return'd,
To my fair daughter³ go, the parent glad

¹ *Manfredi.*] King of Naples and Sicily, and the natural son of Frederick II. He was lively and agreeable in his manners, and delighted in poetry, music, and dancing. But he was luxurious and ambitious, void of religion, and in his philosophy an epicurean. See G. Villani, lib. vi. cap. xlvii. and Mr. Mathias' Tiraboschi, vol. i. p. 99. He fell in the battle with Charles of Anjou in 1265, alluded to in Canto xxviii. of Hell, ver. 13, or rather in that which ensued in the course of a few days at Benevento. But the successes of Charles were so rapidly followed up, that our author, exact as he generally is, might not have thought it necessary to distinguish them in the point of time; for this seems the best method of reconciling some little apparent inconsistency between him and the annalist. "Dying excommunicated, King Charles did not allow of his being buried in sacred ground, but he was interred near the bridge of Benevento; and on his grave there was cast a stone by every one of the army, whence there was formed a great mound of stones. But some have said, that afterwards, by command of the Pope, the Bishop of Cosenza took up his body and sent it out of the kingdom, because it was the land of the church; and that it was buried by the river Verde, on the borders of the kingdom and of Campagna. This, however, we do not affirm." G. Villani, Hist. lib. vii. cap. ix. Manfredi and his father are spoken of by our poet in his *De Vulg. Eloq.* lib. i. cap. 12. with singular commendation. "Siquidem illustres, &c." "Those illustrious worthies, Frederick the Emperor, and his well-born son Manfredi, manifested their nobility and uprightness of form, as long as fortune remained, by following pursuits worthy of men, and disdained those which are suited only to brutes. Such, therefore, as were of a lofty spirit, and graced with natural endowments, endeavored to walk in the track which the majesty of such great princes had marked out for them: so that whatever was in their time attempted by eminent Italians, first made its appearance in the court of crowned sovereigns: and because Sicily was a royal throne, it came to pass that whatever was produced in the venacular tongue by our predecessors was called Sicilian; which neither we nor our posterity shall be able to change."

² *Costenza.*] See Paradise, Canto iii. 121.

³ *My fair daughter.*] Costenza, the daughter of Manfredi. and wife

Of Aragonia and Sicilia's pride—
 And of the truth inform her, if of me
 Aught else be told. When by two mortal blows
 My frame was shatter'd, I betook myself
 Weeping to him, who of free will forgives.
 My sins were horrible: but so wide arms
 Hath goodness infinite, that it receives
 All who turn to it. Had this text divine
 Been of Cosenza's shepherd better scann'd,
 Who then by Clement¹ on my hunt was set,
 Yet at the bridge's head my bones had lain,
 Near Benevento; by the heavy mole
 Protected; but the rain now drenches them,
 And the wind drives, out of the kingdom's bounds,
 Far as the stream of Verde,² where, with lights
 Extinguish'd, he removed them from their bed.
 Yet by their curse we are not so destroy'd,
 But that the eternal love may turn, while hope³
 Retains her verdant blossom. True it is,
 That such one as in contumacy dies
 Against the holy church, though he repent,
 Must wander thirty-fold for all the time
 In his presumption past; if such decree
 Be not by prayers of good men shorter made.
 Look therefore if thou canst advance my bliss;
 Revealing to my good Costanza, how
 Thou hast beheld me, and beside, the terms
 Laid on me of that interdict; for here
 By means of those below much profit comes."

of Peter III. King of Arragon, by whom she was mother to Frederick, King of Sicily, and James King of Arragon. With the latter of these she was at Rome 1296. See G. Villani, lib. viii. cap. xviii. and notes to Canto vii.

¹ *Clement.*] Pope Clement IV.

² *The stream of Verde.*] A river near Ascoli, that falls into the Tronto. The "extinguished lights" formed part of the ceremony at the interment of one excommunicated.

Passa la mora di Manfrè, cui lava

Il Verde.——

Uberti, Dittamondo, lib. iii. cap. i., as corrected by Perticari

³ *Hope.*]

Mentre che la speranza ha fior del verde.

So Tasso, G. L. Canto xix. st. 53:—

— infin che verde è fior di speme.

CANTO IV.

ARGUMENT.

Dante and Virgil ascend the mountain of Purgatory, by a steep and narrow path pent in on each side by rock, till they reach a part of it that opens into a ledge or cornice. There seating themselves, and turning to the east, Dante wonders at seeing the sun on their left, the cause of which is explained to him by Virgil; and while they continue their discourse, a voice addresses them, at which they turn, and find several spirits behind the rock, and amongst the rest one named Belacqua, who had been known to our poet on earth, and who tells that he is doomed to linger there on account of his having delayed his repentance to the last.

WHEN¹ by sensations of delight or pain,
That any of our faculties hath seized,
Entire the soul collects herself, it seems
She is intent upon that power alone;
And thus the error is disproved, which holds
The soul not singly lighted in the breast.
And therefore when as aught is heard or seen,
That firmly keeps the soul toward it turn'd,

¹ *When.* It must be owned the beginning of this Canto is somewhat obscure. Vellutello refers, for an elucidation of it, to the reasoning of Statius in the twenty-fifth Canto. Perhaps some illustration may be derived from the following passage in the *Summa Theologiæ* of Thomas Aquinas. "Some say that in addition to the vegetable soul, which was present from the first, there supervenes another soul, which is the sensitive, and again, in addition to that, another, which is the intellectual. And so there are in man three souls, one of which exists potentially with regard to another: but this has been already disproved. And accordingly others say that that same soul, which at first was merely vegetative, is, through action of the seminal virtue, carried forward till it reaches to that point, in which, being still the same, it nevertheless becomes sensitive; and at length the same by an ulterior progression is led on till it becomes intellectual; not, indeed, through the seminal virtue acting in it, but by virtue of a superior agent; that is, God, enlightening it from without." (This opinion he next proceeds to confute.) "Dicunt ergo quidam quoddam supra animam vegetabilem, quæ primo inerat, supervenit alia anima, quæ est sensitiva, supra illam iterum alia quæ est intellectiva. Et sic sunt in homine tres animæ, quarum una est in potentia ad aliam, quod supra improbatum est. Et ideo alii dicunt, quoddam illa eadem anima, quæ primo fuit vegetativa tantum, postmodum per actionem virtutis, quæ est in semine, perducitur ad hoc, ut ipsa eadem fiat sensitiva; et tandem ipsa eadem perducitur ad hoc, ut ipsa eadem fiat intellectiva, non quidem per virtutem activam seminis, sed per virtutem superioris agentis, scilicet Dei deforis illustrantis." *Thom. Aquin. Opera. Edit. Venet. 1595, tom. x. Summa Theolog. 1ma Pars. Questio cxviii. Art. ii.* See also Lettere di Fra Guitone, 4°. Roma, 1745. p. 15; and Routh's note on the *Gorgias* of Plato, p. 451.

Time passes, and a man perceives it not.
 For that, whereby we hearken, is one power;
 Another that, which the whole spirit hath:
 This is as it were bound, while that is free.

This found I true by proof, hearing that spirit,
 And wondering; for full fifty steps¹ aloft
 The sun had measured, unobserved of me,
 When we arrived where all with one accord
 The spirits shouted, "Here is what ye ask."

A larger aperture oft-times is stopt,
 With forked stake of thorn by villager,
 When the ripe grape im browns, than was the path,
 By which my guide, and I behind him close,
 Ascended solitary, when that troop
 Departing left us. On Sanleo's² road
 Who journeys, or to Noli³ low descends,
 Or mounts Bismantua's⁴ height, must use his feet;
 But here a man had need to fly, I mean
 With the swift wing⁵ and plumes of high desire,
 Conducted by his aid, who gave me hope,
 And with light furnish'd to direct my way.

We through the broken rock ascended, close
 Pent on each side, while underneath the ground
 Ask'd help of hands and feet. When we arrived
 Near on the highest ridge of the steep bank,
 Where the plain level open'd, I exclaim'd,
 "Oh, Master! say, which way can we proceed.

He answer'd, "Let no step of thine recede.
 Behind me gain the mountain, till to us
 Some practised guide appear." That eminence
 Was lofty, that no eye might reach its point;
 And the side proudly rising, more than line⁶

¹ *Full fifty steps.*] Three hours and twenty minutes, fifteen degrees being reckoned to an hour.

² *Sanleo.*] A fortress on the summit of Montefeltro. The situation is described by Troyo, *Veltro Allegorico*, p. 11. It is a conspicuous object to travelers along the cornice on the riviera di Genoa.

³ *Noli.*] In the Genoese territory, between Finale and Savona.

⁴ *Bismantua.*] A steep mountain in the territory of Reggio.

⁵ *With the swift wing.*] Compare *Paradise*, Canto xxxiii. 17.

⁶ *More than line.*! It was much nearer to being perpendicular than horizontal.

From the mid quadrant to the centre drawn.
 I, wearied, thus began: "Parent beloved!
 Turn and behold how I remain alone,
 If thou stay not."—"My son!" he straight replied,
 "Thus far put forth thy strength;" and to a track
 Pointed, that, on this side projecting, round
 Circles the hill. His words so spurr'd me on,
 That I, behind him, clambering, forced myself,
 Till my feet press'd the circuit plain beneath.
 There both together seated, turn'd we round
 To eastward, whence was our ascent: and oft
 Many beside have with delight look'd back.

First on the nether shores I turn'd mine eyes,
 Then raised them to the sun, and wondering mark'd
 That from the left¹ it smote us. Soon perceived
 That poet sage, how at the car of light
 Amazed² I stood, where 'twixt us and the north
 Its course it enter'd. Whence he thus to me:
 "Were Leda's offspring³ now in company
 Of that broad mirror, that high up and low
 Imparts his light beneath, thou mightst behold
 The ruddy Zodiac nearer to the Bears
 Wheel, if its ancient course it not forsook.
 How that may be, if thou wouldst think; within
 Pondering, imagine Sion with this mount
 Placed on the earth, so that to both be one
 Horizon, and two hemispheres apart,

¹ *From the left.*] Vellutello observes an imitation of Lucan in this passage:—

Ignotum vobis, Arabes, venistis in orbem,
 Umbras mirati memorum non ire sinistras.

Phars. lib. iii. 248.

² *Amazed.*] He wonders that being turned to the east he should see the sun on his left, since in all the regions on this side of the tropic of Cancer it is seen on the right of one who turns his face towards the east; not recollecting that he was now antipodal to Europe, from whence he had seen the sun taking an opposite course.

³ *Were Leda's offspring.*] "As the constellation of the Gemini is nearer the Bears than Aries is, it is certain that if the sun, instead of being in Aries, had been in Gemini, both the sun and that portion of the Zodiac made 'ruddy' by the sun, would have been seen to 'wheel nearer to the Bears.' By the 'ruddy Zodiac' must necessarily be understood that portion of the Zodiac affected or made red by the sun; for the whole of the Zodiac never changes, nor appears to change, with respect to the remainder of the heavens."—*Lombardi.*

Where lies the path¹ that Phaeton ill knew
To guide his erring chariot: thou wilt see²
How of necessity by this, on one,
He passes, while by that on the other side;
If with that clear view thine intellect attend."

"Of truth, kind teacher!" I exclaim'd, "so clear
Aught saw I never, as I now discern,
Where seem'd my ken to fail, that the mid orb³
Of the supernal motion (which in terms
Of art is call'd the Equator, and remains
Still 'twixt the sun and winter) for the cause
Thou hast assign'd, from thence toward the north
Departs, when those, who in the Hebrew land
Were dwellers, saw it towards the warmer part.
But if it please thee, I would gladly know,
How far we have to journey: for the hill
Mounts higher, than this sight of mine can mount."

He thus to me: "Such is this steep ascent,
That it is ever difficult at first,
But more a man proceeds, less evil grows.⁴
When pleasant it shall seem to thee, so much
That upward going shall be easy to thee
As in a vessel to go down the tide,
Then of this path thou wilt have reach'd the end.
There hope to rest thee from thy toil. No more
I answer, and thus far for certain know."
As he his words had spoken, near to us
A voice there sounded: "Yet ye first perchance
May to repose you by constraint be led."
At sound thereof each turn'd: and on the left
A huge stone we beheld, of which nor I

¹ *The path.*] The ecliptic.

² *Thou wilt see.*] "If you consider that this mountain of Purgatory, and that of Sion, are antipodal to each other, you will perceive that the sun must rise on opposite sides of the respective eminences."

³ *That the mid orb.*] "That the equator (which is always situated between that part where, when the sun is, he causes summer, and the other where his absence produces winter) recedes from this mountain towards the north, at the time when the Jews inhabiting Mount Sion saw it depart towards the south."—*Lombardi*.

⁴ *But more a man proceeds, less evil grows.*] Because in ascending he gets rid of the weight of his sins.

Nor he before was ware. Thither we drew;
 And there were some, who in the shady place
 Behind the rock were standing, as a man
 Through idleness might stand. Among them one,
 Who seem'd to be much wearied, sat him down,
 And with his arms did fold his knees about,
 Holding his face between them downward bent.

"Sweet Sir!" I cried, "behold that man who shows
 Himself more idle than if laziness
 Were sister to him." Straight he turn'd to us,
 And, o'er the thigh lifting his face, observed,
 Then in these accents spake: "Up then, proceed,
 Thou valiant one." Straight who it was I knew;
 For could the pain I felt (for want of breath
 Still somewhat urged me) hinder my approach.
 And when I came to him, he scarce his head
 Uplifted, saying, "Well hast thou discern'd
 How from the left the sun his chariot leads."

His lazy acts and broken words my lips
 To laughter somewhat moved; when I began:
 "Belacqua,¹ now for thee I grieve no more.
 But tell, why thou art seated upright there.
 Waitest thou escort to conduct thee hence?
 Or blame I only thine accustom'd ways?"
 Then he: "My brother! of what use to mount,
 When, to my suffering, would not let me pass
 The bird of God,² who at the portal sits?
 Behooves so long that heaven first bear me round
 Without its limits, as in life it bore;
 Because I, to the end, repentant sighs
 Delay'd; if prayer do not aid me first,
 That riseth up from heart which lives in grace.
 What other kind avails, not heard in heaven?"

¹ *Belacqua.*] Concerning this man, the commentators afford no information, except that in the margin of the Monte Casino MS. there is found this brief notice of him: "Iste Belacqua fuit optimus magister cithararum, et leutorum, et pigrissimus homo in operibus mundi sicut in operibus animæ." "This Belacqua was an excellent master of the harp and lute, but very negligent in his affairs both spiritual and temporal." *Lettera di Eustazio Diccarcheo ad Angelio Sidicino*, 4to. Roma. 1801.

² *The bird of God.*] Here are two other readings, "Uscier" and "Angel," "Usher" and "Angel" of God.

Before me now the poet, up the mount
Ascending, cried: "Haste thee: for see the sun
Has touch'd the point meridian; and the night
Now covers with her foot Marocco's shore."¹

CANTO V.

ARGUMENT.

They meet with others, who had deferred their repentance till they were overtaken by a violent death, when sufficient space being allowed them, they were then saved; and amongst these, Giacopo del Cassero, Buonconte da Montefeltro, and Pia, a lady of Sienna.

Now had I left those spirits, and pursued
The steps of my conductor; when behind,
Pointing the finger at me, one exclaim'd:
"See, how it seems as if the light not shone
From the left hand² of him beneath,³ and he,
As living, seems to be led on." Mine eyes
I at that sound reverting, saw them gaze,
Through wonder, first at me; and then at me
And the light broken underneath, by turns.
"Why are thy thoughts thus riveted," my guide

¹ *Marocco's shore.*] Cuopre la notte già col piè Marocco. Hence, perhaps, Milton:—

Damasco, or Marocco, or Trebisond.

P. L. b. i. 584.

instead of Morocco, as he elsewhere calls it:—

Morocco, and Algiers, and Tremisen.

P. L. b. xi. 404.

If the vowels were to change places, the verse would in both instances be spoiled.

² ——— *It seems as if the light not shone*

From the left hand.] The sun was, therefore, on the right of our travelers. For, as before, when seated and looking to the east from whence they had ascended, the sun was on their left; so now that they have risen, and are again going forward, it must be on the opposite side of them.

³ *Of him beneath.*] Of Dante, who was following Virgil up the mountain, and therefore was the lower of the two.

Exclaim'd, "that thou hast slack'd thy pace? or how
Imports it thee, what thing is whisper'd here?
Come after me, and to their babblings leave
The crowd. Be as a tower,¹ that, firmly set,
Shakes not its top for any blast that blows.
He, in whose bosom thought on thought shoots out,
Still of his aim is wide, in that the one
Sicklies and wastes to nought the other's strength."

What other could I answer, save "I come?"
I said it, somewhat with that color tinged,
Which oft-times pardon meriteth for man.

Meanwhile traverse along the hill there came,
A little way before us, some who sang
The "Miserere" in responsive strains,
When they perceived that through my body I
Gave way not for the rays to pass, their song
Straight to a long and hoarse exclaim they changed;
And two of them, in guise of messengers,
Ran on to meet us, and inquiring ask'd:
"Of your condition we would gladly learn."

To them my guide: "Ye may return, and bear
Tidings to them who sent you, that his frame
Is real flesh. If, as I deem, to view
His shade they paused, enough is answer'd them:
Him let them honor: they may prize him well."

Ne'er saw I fiery vapors² with such speed

¹ *Be as a tower.*] Sta come torre ferma.

So Berni, *Orl. Inn. lib. i. canto xvi. st. 48* :—

In quei due piedi sta fermo il gigante
Com' una torre in mezzo d'un castello.

And Milton, *P. L. b. i. 59r* :—

Stood like a tower.

² *Ne'er saw I fiery vapors.*] Imitated by Tasso, *G. L. canto xix. st. 62.*

Tal suol fendendo liquido sereno
Stella cader della gran madre in seno.

And by Milton, *P. L. b. iv. 558.*

— Swift as a shooting star
In autumn thwarts the night, when vapors fired
Impress the air.

Compare Statius, *Theb. i. 92.*

Ilicit ligne Jovis, lapsisque citatior astris.

Cut through the serene air at fall of night,
Nor August's clouds athwart the setting sun,
That upward these did not in shorter space
Return; and, there arriving, with the rest
Wheel back on us, as with loose rein a troop.

"Many," exclaimed the bard, "are these, who
Around us: to petition thee, they come. [throng
Go therefore on, and listen as thou go'st."

"Oh, spirit! who go'st on to blessedness,
With the same limbs that clad thee at thy birth,"
Shouting they came: "a little rest thy step.
Look if thou any one amongst our tribe
Hast e'er beheld, that tidings of him there¹
Thou mayst report. Ah, wherefore go'st thou on?
Ah, wherefore tarriest thou not? We all
By violence died, and to our latest hour
Were sinners, but then warn'd by light from heaven:
So that, repenting and forgiving, we
Did issue out of life at peace with God,
Who, with desire to see him, fills our heart."

Then I: "The visages of all I scan,
Yet none of ye remember. But if aught
That I can do may please you, gentle spirits!
Speak, and I will perform it; by that peace,
Which, on the steps of guide so excellent
Following, from world to world, intent I seek."

In answer he began: "None here distrusts
Thy kindness, though not promised with an oath;
So as the will fail not for want of power.
Whence I, who sole before the others speak,
Entreat thee, if thou ever see that land²
Which lies between Romagna and the realm
Of Charles, that of thy courtesy thou pray
Those who inhabit Fano, that for me
Their adorations duly be put up,
By which I may purge off my grievous sins.

¹ *There.*] Upon the earth.

² *That land.*] The Marca d'Ancona, between Romagna and Apulia, the kingdom of Charles of Anjou.

From thence I came.¹ But the deep passages,
 Whence issued out the blood² wherein I dwelt,
 Upon my bosom in Antenor's land³
 Were made, where to be more secure I thought
 The author of the deed was Este's prince;
 Who, more than right could warrant, with his wrath
 Pursued me. Had I towards Mira fled,
 When overta'en at Oriaco, still
 Might I have breathed. But to the marsh I sped;
 And in the mire and rushes tangled there
 Fell, and beheld my life-blood float the plain."

Then said another: "Ah! so may the wish,
 That takes thee o'er the mountain, be fulfill'd,
 As thou shalt graciously give aid to mine.
 Of Montefeltro I;⁴ Buonconte I:
 Giovanna⁵ nor none else have care for me;
 Sorrowing with these I therefore go." I thus:
 "From Campaldino's field what force or chance
 Drew thee, that ne'er thy sepulture was known?"

"Oh?" answer'd he, "at Casentino's foot
 A stream there courseth, named Archiano, sprung
 In Apennine above the hermit's seat.⁶
 E'en where its name is cancel'd,⁷ there came I,
 Pierced in the throat,⁸ fleeing away on foot,

¹ *From thence I came.*] Giacompo del Cassero, a citizen of Fano, who having spoken ill of Azzo da Este, Marquis of Ferrara, was by his orders put to death. Giacompo was overtaken by the assassins at Oriaco, a place near the Brenta, from whence if he had fled towards Mira, higher up on that river, instead of making for the marsh on the sea-shore, he might have escaped.

² *The blood.*] Supposed to be the seat of life.

³ *Antenor's land.*] The city of Padua, said to be founded by Antenor. This implies a reflection on the Paduans. See Hell, xxxii. 89. Thus G. Villani calls the Venetians "the perfidious descendants from the blood of Antenor, the betrayer of his country, Troy." Lib. xi. cap. lxxxix.

⁴ *Of Montefeltro I.*] Buonconte (son of Guido da Montefeltro, whom we have had in the twenty-seventh Canto of Hell) fell in the battle of Campaldino (1289), fighting on the side of the Aretini. In this engagement our poet took a distinguished part, as we have seen related in his Life. See Fazio degli Uberti, Dittamondo, lib. ii. cap. xxix.

⁵ *Giovanna.*] Either the wife or a kinswoman of Buonconte.

⁶ *The hermit's seat.*] The hermitage of Camaldoli.

⁷ *Where its name is cancel'd.*] That is between Bibbiena and Poppi, where the Archiano falls into the Arno.

⁸ *Throat.*] In the former editions it was printed "heart." Mr. Carlyle has observed the error.

And bloodying the plain. Here sight and speech
 Fail'd me; and, finishing with Mary's name,
 I fell, and tenantless my flesh remain'd.
 I will report the truth; which thou again
 Tell to the living. Me God's angel took,¹
 Whilst he of hell exclaim'd: 'Oh, thou from heaven:
 'Say wherefore hast thou robb'd me? Thou of him
 'The eternal portion bear'st with thee away,
 'For one poor tear² that he deprives me of.
 'But of the other, other rule I make.'

"Thou know'st how in the atmosphere collects
 That vapor dank, returning into water
 Soon as it mounts where cold condenses it.
 That evil will,³ which in his intellect
 Still follows evil, came; and raised the wind
 And smoky mist, by virtue of the power
 Given by his nature. Thence the valley, soon
 As day was spent, he cover'd o'er with cloud,
 From Pratomagno to the mountain range;⁴
 And stretch'd the sky above; so that the air
 Impregnate changed to water. Fell the rain;
 And to the fosses came all that the land
 Contain'd not; and, as mightiest streams are wont,
 To the great river, with such headlong sweep,
 Rush'd, that nought stay'd its course. My stiffen'd
 Laid at his mouth, the fell Archiano found [frame,
 And dash'd it into Arno; from my breast
 Loosening the cross, that of myself I made
 When overcome with pain. He hurl'd me on,
 Along the banks and bottom of his course;
 Then in his muddy spoils encircling wrapt."

¹ *Me God's angel took.*] Cum autem finem vitæ explesset servus Dei aspiciens vidit diabolum simul et Angelum ad animam stantem ac unum quemque illam sibi tollere festinantem. *Alberici Visio*, § 18.

² *For one poor tear.*] Visum est quod angelus Domini lachrimas quas dives ille — fuderat in ampulla teneret. *Alberici Visio*, § 18.

³ *That evil will.*] The devil. Lombardi refers us to Albertus Magnus de Potentiâ Dæmonum. This notion of the Evil Spirit having power over the elements, appears to have arisen from his being termed the prince of the air, in the New Testament.

⁴ *From Pratomagno to the mountain range.*] From Pratomagno, now called Prato Vecchio, (which divides the Valarno from Casentino,) as far as to the Apennine.

"Ah! when thou to the world shalt be return'd,
And rested after thy long road," so spake
Next the third spirit; "then remember me.
I once was Pia.¹ Sienna gave me life;
Maremma took it from me. That he knows,
Who me with jewel'd ring had first espoused."

CANTO VI.

ARGUMENT.

Many besides, who are in like case with those spoken of in the last Canto, beseech our poet to obtain for them the prayers of their friends, when he shall be returned to this world. This moves him to express a doubt to his guide, how the dead can be profited by the prayers of the living; for the solution of which doubt he is referred to Beatrice. Afterwards he meets with Sordello the Mantuan, whose affection, shown to Virgil his countryman, leads Dante to break forth into an invective against the unnatural divisions with which Italy, and more especially Florence, was distracted.

WHEN from their game of dice men separate,
He who hath lost remains in sadness fix'd,
Revolving in his mind² what luckless throws
He cast: but, meanwhile, all the company
Go with the other; one before him runs,
And one behind his mantle twitches, one
Fast by his side bids him remember him.
He stops not; and each one, to whom his hand
Is stretch'd, well knows he bids him stand aside;
And thus³ he from the press defends himself.

¹ *Pia.*] She is said to have been a Siennese lady, of the family of Tolommei, secretly made away with by her husband Nello della Pietra of the same city, in Maremma, where he had some possessions.

² *Revolving in his mind.*]

— Riman dolente
Ripetendo le volte, e triste impara.

Lombardi explains this: "that the loser remains by himself, and taking up the dice casts them over again, as if to learn how he may throw the numbers he could wish to come up." There is something very natural in this; but whether the sense can be fairly deduced from the words, is another question.

³ *And thus.*] The late Archdeacon Fisher pointed out to me a pas-

E'en such was I in that close-crowding throng;
And turning so my face around to all,
And promising, I 'scaped from it with pains.

Here of Arezzo him¹ I saw, who fell
By Ghino's cruel arm; and him beside,²
Who in his chase was swallow'd by the stream.
Here Frederic Novello,³ with his hand
Stretch'd forth, entreated; and of Pisa he,⁴
Who put the good Marzuco to such proof
Of constancy. Count Orso⁵ I beheld;
And from its frame a soul dismiss'd for spite.
And envy, as it said, but for no crime;
I speak of Peter de la Brosse:⁶ and here,

sage in the *Novela de la Gitanilla* of Cervantes, Ed. Valentia, 1797, p. 12., from which it appears that it was usual for money to be given to bystanders at play by winners; and as he well remarked: "Dante is therefore describing, with his usual power of observation, what he had often seen, the shuffling, boon-denying exit of the successful gamester."

¹ *Of Arezzo him.*] Benincasa of Arezzo, eminent for his skill in jurisprudence, who having condemned to death Turrino da Turrita, brother of Ghino di Tacco, for his robberies in Maremma, was murdered by Ghino, in an apartment of his own house, in the presence of many witnesses. Ghino was not only suffered to escape in safety, but (as the commentators inform us) obtained so high a reputation by the liberality with which he was accustomed to dispense the fruits of his plunder, and treated those who fell into his hands with so much courtesy, that he was afterwards invited to Rome, and knighted by Boniface VIII. A story is told of him by Boccaccio, G. x. N. 2.

² *Him beside.*] Cione, or Ciacco de' Tarlati of Arezzo. He is said to have been carried by his horse into the Arno, and there drowned while he was in pursuit of certain of his enemies.

³ *Frederic Novello.*] Son of the Conte Guido da Battifolle, and slain by one of the family of Bostoli.

⁴ *Of Pisa he.*] Farinata de' Scornigiani of Pisa. His father, Marzuco, who had entered the order of the Frati Minori, so entirely overcame the feelings of resentment, that he even kissed the hands of the slayer of his son, and, as he was following the funeral, exhorted his kinsmen to reconciliation. The eighteenth and thirtieth in the collection of *Guitzone d'Arezzo's Letters* are addressed to Marzuco. The latter is in verse.

⁵ *Count Orso.*] Son of Napoleone da Cerbaia, slain by Alberto da Mangona, his uncle.

⁶ *Peter de la Brosse.*] Secretary of Phillip III. of France. The courtiers, envying the high place which he held in the king's favor, prevailed on Mary of Brabant to charge him falsely with an attempt upon her person; for which supposed crime he suffered death. So say the Italian commentators. Henault represents the matter very differently: "Pierre de la Brosse, formerly barber to St. Louis, afterwards the favorite of Philip, fearing the too great attachment of the king for his wife Mary, accuses this princess of having poisoned Louis, eldest son of Philip, by his first marriage. This calumny is discovered by a nun of Nivelles in Flanders. La Brosse is hung." *Abrégé Chron.* 1275, &c. The *Deputati* or those deputed to write annotations on the *Decameron*, suppose that Boccaccio, in the *Giornata*, ii. *Novella* 9, took the story from this

While she yet lives, that Lady of Brabant,
 Let her beware; lest for so false a deed
 She herd with worse than these. When I was freed
 From all those spirits, who pray'd for others' prayers
 To hasten on their state of blessedness;
 Straight I began: "Oh, thou, my luminary!
 It seems expressly in thy text' denied,
 That heaven's supreme decree can ever bend
 To supplication; yet with this design
 Do these entreat. Can then their hope be vain?
 Or is thy saying not to me reveal'd?"

He thus to me: "Both what I write is plain,
 And these deceived not in their hope; if well
 Thy mind consider, that the sacred height
 Of judgment³ doth not stoop, because love's flame
 In a short moment all fulfils, which he,
 Who sojourns here, in right should satisfy.
 Besides, when I this point concluded thus,
 By praying no defect could be supplied;
 Because the prayer had none access to God.
 Yet in this deep suspicion rest thou not
 Contented, unless she assure thee so,
 Who betwixt truth and mind infuses light:
 I know not if thou take me right; I mean
 Beatrice. Her thou shalt behold above,³
 Upon this mountain's crown, fair seat of joy."

Then I: "Sir! let us mend our speed; for now
 I tire not as before: and lo! the hill⁴
 Stretches its shadow far." He answer'd thus:
 "Our progress with this day shall be as much

passage in Dante, only concealing the real names and changing the incidents in some parts, in order not to wound the feelings of those whom, as it was believed, these incidents had so lately befallen. Ediz Giunti. 1573. p. 40.

¹ *In thy text.*] He refers to Virgil, *Æn.* lib. vi. 376:—

Desine fata deûm flecti sperare precando.

² ——— *The sacred height*
Of judgment. So Shakspeare, *Measure for Measure*, act ii
 sc. 2:—

If he, which is the top of judgment.

³ *Above.*] See *Purgat.* c. xxx. v. 32.

⁴ *The hill.*] It was now past the noon.

As we may now dispatch; but otherwise
Than thou supposest is the truth. For there
Thou canst not be, ere thou once more behold
Him back returning, who behind the steep
Is now so hidden, that, as erst, his beam
Thou dost not break. But lo! a spirit there
Stands solitary, and toward us looks:
It will instruct us in the speediest way."

We soon approach'd it. Oh, thou Lombard spirit!
How didst thou stand, in high abstracted mood,
Scarce moving with slow dignity thine eyes.
It spoke not aught, but let us onward pass,
Eyeing us as a lion on his watch.¹
But Virgil, with entreaty mild, advanced,
Requesting it to show the best ascent.
It answer to his question none return'd;
But of our country and our kind of life
Demanded. When my courteous guide began,
"Mantua," the shadow, in itself absorb'd,²
Rose towards us from the place in which it stood.
And cried, "Mantuan! I am thy countryman,
Sordello."³ Each the other then embraced.

¹ *Eyeing us as a lion on his watch.*]

A guisa di leon quando si posa.

A line taken by Tasso, G. L. can. x. st. 56.

² *The shadow, in itself absorb'd.*] I had before translated "The solitary shadow;" and have made the alteration in consequence of Monti's just remark on the original, that *tutta in se romita* does not mean "solitary," but "collected, concentrated in itself." See his *Proposta* under "Romito." Vellutello had shown him the way to this interpretation, when he explained the words by *tutta in se raccolta e sola*. Petrarch applies the expression to the spirit of Laura, when departing from the body. See his *Triumph of Death*, cap. i. v. 152.

³ *Sordello.*) The history of Sordello's life is wrapt in the obscurity of romance. That he distinguished himself by his skill in Provençal poetry is certain; and many feats of military prowess have been attributed to him. It is probable that he was born towards the end of the twelfth, and died about the middle of the succeeding century. Tiraboschi, who terms him the most illustrious of all the Provençal Poets of his age, has taken much pains to sift all the notices he could collect relating to him. and has particularly exposed the fabulous narrative which Platina has introduced on this subject in his history of Mantua. Honorable mention of his name is made by our poet in the treatise de Vulg. Eloq. lib. i. cap. 15., where it is said that, remarkable as he was for eloquence, he deserted the vernacular language of his own country, not only in his poems, but in every other kind of writing. Tiraboschi had at first concluded him to be the same writer whom Dante elsewhere (De Vulg. Eloq. lib. ii. c. 13.) calls *Gottus Mantuanus*, but afterwards gave up that opinion to the

Ah, slavish Italy! thou inn of grief!¹
 Vessel without a pilot in loud storm!
 Lady no longer of fair provinces,
 But brothel-house impure! this gentle spirit,
 Even from the pleasant sound of his dear land
 Was prompt to greet a fellow citizen
 With such glad cheer: while now thy living ones²
 In thee abide not without war; and one
 Malicious gnaws another; ay, of those
 Whom the same wall and the same moat contains.
 Seek, wretched one! around thy sea-coast's wide;
 Then homeward to thy bosom turn; and mark,
 If any part of thee sweet peace enjoy.
 What boots it, that thy reins Justinian's hand³
 Refitted, if thy saddle be unprest?
 Nought doth he now but aggravate thy shame.
 Ah, people! thou obedient still shouldst live,
 And in the saddle let thy Cæsar sit,
 If well thou marked'st that which God commands.⁴
 Look how that beast to fellness hath relapsed,
 From having lost correction of the spur,
 Since to the bridle thou hast set thine hand,

authority of the Conte d'Arco and the Abate Bettinelli. By Bastero, in his *Crusca Provenzale*, Ediz. Roma, 1724, p. 94, amongst Sordello's MS. poems in the Vatican are mentioned "Canzoni, Tenzoni, Cotbole," and various "Serventesi," particularly one in the form of a funeral song on the death of Blancas, in which the poet reprehends all the reigning princes in Christendom. This last was well suited to attract the notice of our author. Mention of Sordello will recur in the notes to the *Paradise*, c. ix. v. 32. Since this note was written, many of Sordello's poems have been brought to light by the industry of M. Raynouard in his *Œuvres des Poésies des Troubadours* and his *Lexique Roman*.

¹ *Thou inn of grief.*]

S' io son d'ogni dolore ostello e chiave.

Vita Nuova di Dante, p. 225

— Thou most beauteous inn,

Why should hard-favor'd grief be lodged in thee?

Shakspeare, Richard II. act. v. sc. 1.

² *Thy living ones.*] Compare Milton, P. L. b. ii. 496, &c.

³ *Justinian's hand.*] "What avails it that Justinian delivered thee from the Goths and reformed thy laws, if thou art no longer under the control of his successors in the empire?"

⁴ *That which God commands.*] He alludes to the precept—"Render unto Cæsar the things which are Cæsar's,"

Oh, German Albert!¹ who abandon'st her
 That is grown savage and unmanageable, [heels.
 When thou shouldst clasp her flanks with forked
 Just judgment from the stars fall on thy blood;
 And be it strange and manifest to all;
 Such as may strike thy successor² with dread;
 For that thy sire³ and thou have suffer'd thus,
 Through greediness of yonder realms detain'd,
 The garden of the empire to run waste.
 Come, see the Capulets and Montagues,⁴
 The Filippeschi and Monaldi,⁵ man [these
 Who carest for nought! Those sunk in grief, and
 With dire suspicion rack'd. Come, cruel one!
 Come, and behold the oppression of the nobles,
 And mark their injuries; and thou mayest see
 What safety Santafiore can supply.⁶
 Come and behold thy Rome,⁷ who calls on thee
 Desolate widow, day and night with moans,
 "My Cæsar, why dost thou desert my side?"
 Come, and behold what love among thy people:

¹ *Oh, German Albert!* The Emperor Albert I. succeeded Adolphus in 1289 and was murdered in 1308. See Par. Canto xix. 114.

² *Thy successor.* The successor of Albert was Henry of Luxemburgh, by whose interposition in the affairs of Italy our poet hoped to have been reinstated in his native city.

³ *Thy sire.* The Emperor Rodolph, too intent on increasing his power in Germany to give much of his thoughts to Italy, "the garden of the empire."

⁴ *Capulets and Montagues.* Our ears are so familiarized to the names of these rival houses in the language of Shakspeare, that I have used them instead of the "Montecchi" and "Cappelletti." They were two powerful Ghibelline families of Verona. In some parts of that play, of which they form the leading characters, our great dramatic poet seems to have been not a little indebted to the Hadriana of Luigi Grotto, commonly called *Il cieco d'Adria*. See Walker's Historical Memoir on Italian Tragedy, 4to. 1799, § i. p. 49.

⁵ *Filippeschi and Monaldi.* Two other rival families in Orvieto.

⁶ *What safety Santafiore can supply.* A place between Pisa and Sienna. What he alludes to is so doubtful, that it is not certain whether we should not read "come si cura"—"How Santafiore is governed." Perhaps the event related in the note to v. 58, Canto xi. may be pointed at.

⁷ *Come and behold thy Rome.* Thus in the Latin Epistle to the Cardinals, which has been lately discovered in the Laurentian library, and has every appearance of being Dante's: "Romam urbem, nunc utroque lumine destitutam, nunc Hannibali nedom aliis miserandam, solam sedentem et viduam, prout superius proclamatur, qualis est, pro modum nostræ imaginis, ante mortales oculos affigatis omnes." *Opere minori di Dante*, tom. iii, Pte. 11. p 270. 12°. Fir. 1840.

And if no pity touches thee for us,
 Come, and blush for thine own report. **For me,**
 If it be lawful, Oh, Almighty Power!
 Who wast in earth for our sakes crucified,
 Are thy just eyes turn'd elsewhere? or is **this**
 A preparation, in the wondrous depth
 Of thy sage counsel made, for some good **end,**
 Entirely from our reach of thought cut off?
 So are the Italian cities all o'erthrong'd
 With tyrants, and a great Marcellus' made
 Of every petty factious villager.

My Florence! thou mayst well remain unmoved
 At this digression, which affects not thee:
 Thanks to thy people, who so wisely speed.
 Many have justice in their heart, that long
 Waiteth for counsel to direct the bow,
 Or ere it dart unto its aim: but thine
 Have it on their lip's edge. Many refuse²
 To bear the common burdens: readier thine
 Answer uncall'd, and cry, "Behold I stoop!"

Make thyself glad, for thou hast reason now,
 Thou wealthy! thou at peace! thou wisdom-fraught
 Facts best will witness if I speak the truth.
 Athens and Lacedæmon, who of old
 Enacted laws, for civil arts renown'd,
 Made little progress in improving life
 Towards thee, who usest such nice subtlety,
 That to the middle of November scarce
 Reaches the thread thou in October weavest.
 How many times within thy memory,
 Customs, and laws, and coins, and offices
 Have been by thee renew'd, and people changed.

¹ *Marcellus.*]

—Un Marcel diventa
 Ogni villan che parteggiando viene.

Repeated by Alamanni in his *Coltivazione*, lib. i. He probably means the Marcellus who opposed Julius Cæsar.

² *Many refuse.*] He appears to have been of Plato's mind, that in a commonwealth of worthy men, place and power would be as much declined as they are now sought after and coveted. *κινδυνεύει πόλις ἀνδρῶν ἀγαθῶν εἰ γένοιτο, περιμαχητὸν ἂν εἶναι τὸ μὴ ἄρχειν, ὥσπερ νῦν τὸ ἄρχειν.* Πολιτ. Lib. A.

If thou remember'st well and canst see clear,
Thou wilt perceive thyself like a sick wretch,¹
Who finds no rest upon her down, but oft
Shifting her side, short respite seeks from pain.

CANTO VII.

ARGUMENT.

The approach of night hindering further ascent, Sordello conducts our poet apart to an eminence, from whence they behold a pleasant recess, in form of a flowery valley, scooped out of the mountain; where are many famous spirits, and among them the Emperor Rodolph, Ottocar king of Bohemia, Philip III. of France, Henry of Navarre, Peter III. of Arragon, Charles I. of Naples, Henry III. of England, and William, Marquis of Montferrat.

AFTER their courteous greetings joyfully
Seven times exchanged, Sordello backward drew
Exclaiming, "Who are ye?"—"Before this mount
By spirits worthy of ascent to God
Was sought, my bones had by Octavius' care
Been buried. I am Virgil; for no sin
Deprived of heaven, except for lack of faith."
So answer'd him in few my gentle guide.

As one, who aught before him suddenly
Beholding, whence his wonder riseth, cries,
"It is, yet is not," wavering in belief;
Such he appear'd; then downward bent his eyes,
And, drawing near with reverential step,
Caught him, where one of mean estate might clasp

¹ *A sick wretch.*] Imitated by the Cardinal de Polignac in his *Anti-Lucretius*, lib. i. 1052:—

Ceu lectum peragrat membris languentibus æger,
In latus alterne lævum dextrumque recumbens:
Nec juvat: inde oculos tollit resupinus in altum:
Nusquam inventa quies; semper quæsita: quod illi
Primum in deliciis fuerat, mox torquet et angit:
Nec morbum sanat, nec failit tædia morbi.

His lord.¹ "Glory of Latium!" he exclaim'd,
 "In whom our tongue its utmost power display'd;
 Boast of my honor'd birth-place! what desert²
 Of mine, what favor, rather, undeserved,
 Shows thee to me? If I to hear that voice
 Am worthy, say if from below thou comest, [orb
 And from what cloister's pale."—"Through every
 Of that sad region," he replied, "thus far
 Am I arrived, by heavenly influence led:
 And with such aid I come. Not for my doing,³
 But for not doing, have I lost the sight
 Of that high Sun, whom thou desirest, and who
 By me too late was known. There is a place⁴.
 There underneath, not made by torments sad,
 But by dun shades alone; where mourning's voice
 Sounds not of anguish sharp, but breathes in sighs.
 There I with little innocents abide,
 Who by death's fangs were bitten, ere exempt
 From human taint. There I with those abide,
 Who the three holy virtues⁵ put not on,
 But understood the rest,⁶ and without blame
 Follow'd them all. But, if thou know'st, and canst,
 Direct us how we soonest may arrive,
 Where Purgatory its true beginning takes."

He answer'd thus: "We have no certain place
 Assign'd us: upwards I may go, or round,
 Far as I can, I join thee for thy guide.
 But thou beholdest now how day declines;

¹ ——— Where one of mean estate might clasp
 His lord.] So Ariosto, *Orl. F. c. xxiv. st. 19*:—

E l'abbracciario, ove il maggior s'abbraccia,
 Col capo nudo e col ginocchio chino.

² What desert.] So Frezzi:—

Qual grazia, o qual destin m' ha fatto degno
 Che io ti veggia. *Il Quadriv. lib. iv. cap. 9.*

³ Not for my doing.] I am indebted to the kindness of Mr. Lyell for pointing out to me that three lines of the original were here omitted in the former editions of this translation.

⁴ There is a place.] Limbo. See Hell, Canto iv. 24.

⁵ The three holy virtues.] Faith, Hope, and Charity.

⁶ The rest.] Prudence, Justice, Fortitude, and Temperance.

And upwards to proceed by night, our power
Excels: therefore it may be well to choose
A place of pleasant sojourn. To the right
Some spirits sit apart retired. If thou
Consentest, I to these will lead thy steps:
And thou wilt know them, not without delight."

"How chanceth this?" was answer'd: "whoso wish'd
To ascend by night, would he be thence debarr'd
By other, or through his own weakness fail?"

The good Sordello then, along the ground
Trailing his finger, spoke: "Only this line¹
Thou shalt not overpass, soon as the sun
Hath disappear'd; not that aught else impedes
Thy going upwards, save the shades of night.
These, with the want of power, perplex the will.
With them thou haply mightst return beneath,
Or to and fro around the mountain's side
Wander, while day is in the horizon shut."

My master straight, as wondering at his speech,
Exclaim'd: "Then lead us quickly, where thou sayst
That, while we stay, we may enjoy delight."

A little space we were remov'd, ^{in the distance,}
When I perceiv'd the mountain hollow'd out,
Even as large valleys² hollow'd out on earth.

"That way," the escorting spirit cried, "we go,
Where in a bosom the high bank recedes.
And thou await renewal of the day."

Betwixt the steep and plain, a crooked path
Led us traverse into the ridge's side,
Where more than half the sloping edge expires.
Refulgent gold, and silver thrice refined,
And scarlet grain and ceruse, Indian wood³

¹ Only this line.] "Walk while ye have the light, lest darkness come upon you; for he that walketh in darkness, knoweth not whither he goeth." *John* xii. 35.

² As large valleys.] *Viatores enim per viam rectam dum ambulant, campum juxta viam cernentes spatiosum et pulchrum, oblique itineris, dicunt intra se, iter per campum istum faciamus, &c. Alberici Visio,* § 28.

³ Indian wood.]

Indico legno lucido e sereno.

It is a little uncertain what is meant by this. *Indigo*, although it is extracted from an herb, seems the most likely. *Monti* in his *Proposta* maintains it to be ebony.

Of lucid dye serene, fresh emeralds¹
 But newly broken, by the herbs and flowers
 Placed in that fair recess, in color all
 Had been surpass'd, as great surpasses less.
 Nor nature only there lavish'd her hues,
 But of the sweetness² of a thousand smells
 A rare and undistinguish'd fragrance made.

"Salve Regina,"³ on the grass and flowers,
 Here chanting, I beheld those spirits sit,
 Who not beyond the valley could be seen.

"Before the westering sun sink to his bed,"
 Began the Mantuan, who our steps had turn'd,
 "'Mid those, desire not that I lead ye on.
 For from this eminence ye shall discern
 Better the acts and visages of all,
 Than, in the nether vale, among them mix'd.
 He, who sits high above the rest, and seems
 To have neglected that he should have done,
 And to the others' song, moves not his lip,
 The Emperor Rodolph⁴ call, who might have heal'd
 The wounds whereof fair Italy hath died,
 So that by others she revives but slowly.
 He, who with kindly visage comforts him,

¹ *Fresh emeralds.*]

Under foot the violet,
 Crocus, and hyacinth with rich inlay
 Broider'd the ground, more color'd than with stone
 Of costliest emblem. *Milton, P. L. b. iv. 703.*

Zaffir, rubini, oro, topazi, e perle,
 E diamanti, e crisoliti e giacinti
 Potriano i fiori assomigliar, che per le
 Liete piagge v'avea l'aura dipinti;
 Si verdi l'erbe, che potendo averle
 Qua giù ne foran gli smeraldi vinti.

Oriosto, Orl. Fur. Canto xxxiv. st. 49.

² *The sweetness.*]

E quella ai fiori, ai pomi, e alla verzura
 Gli odor diversi depredando giva,
 E di tutti faceva una mistura,
 Che di soavità l'anima nutriva.

Ibid. st. 51.

³ *Salve Regina.*] The beginning of a prayer to the Virgin. It is sufficient here to observe, that in similar instances I shall either preserve the original Latin words or translate them, as it may seem best to suit the purpose of the verse.

⁴ *The Emperor Rodolph.*] See the last Canto, v. 104. He died in 1291.

Sway'd in that country,¹ where the water springs,
That Moldaw's river to the Elbe, and Elbe
Rolls to the ocean: Ottocar² his name:
Who in his swaddling clothes was of more worth
Than Wincelau his son, a bearded man,
Pamper'd with rank luxuriousness and ease.
And that one with the nose deprest,³ who close
In counsel seems with him of gentle look,⁴
Flying expired, withering the lily's flower.
Look there, how he doth knock against his breast.
The other ye behold, who for his cheek
Makes of one hand a couch, with frequent sighs.
They are the father and the father-in-law
Of Gailia's bane:⁵ his vicious life they know [thus.
And foul; thence comes the grief that rends them
"He, so robust of limb,⁶ who measure keeps
In song with him of feature prominent,⁷

¹ *That country.*] Bohemia.

² *Ottocar.*] King of Bohemia, who was killed in the battle of Marchfeld, fought with Rodolph, Aug. 26, 1278. Wincelau II. his son, who succeeded him in the kingdom of Bohemia, died in 1305. The latter is again taxed with luxury in the *Paradise*, xix. 123.

³ *That one with the nose deprest.*] Philip III. of France, father of Philip IV. He died in 1285, at Perpignan, in his retreat from Arragon.

⁴ *Him of gentle look.*] Henry of Navarre, father of Jane married to Philip IV. of France, whom Dante calls "mal di Francia"—"Gailia's bane."

⁵ *Gailia's bane.*] G. Villani, lib. vii. cap. cxlvi. speaks with equal resentment of Philip IV. "In 1291, on the night of the calends of May, Philip le Bel, King of France, by advice of Biccio and Musciatto Franzesi, ordered all the Italians, who were in his country and realm, to be seized, under pretence of seizing the money-lenders, but thus he caused the good merchants also to be seized and ransomed; for which he was much blamed and held in great abhorrence. And from thenceforth the realm of France fell evermore into degradation and decline. And it is observable, that between the taking of Acre and this seizure in France, the merchants of Florence received great damage and ruin of their property."

⁶ *He, so robust of limb.*] Peter III. called the Great, King of Arragon, who died in 1285, leaving four sons, Alonzo, James, Frederick, and Peter. The two former succeeded him in the kingdom of Arragon, and Frederick in that of Sicily. See G. Villani, lib. vii. cap. cii. and Mariana, lib. xiv. cap. 9. He is enumerated among the Provençal poets by Millot, *Hist. Litt. des Troubadours*, tom. iii. p. 150.

⁷ *Him of feature prominent.*] "Dal maschio naso"—"with the masculine nose." Charles I. King of Naples, Count of Anjou, and brother of St. Louis. He died in 1284. The annalist of Florence remarks, that "there had been no sovereign of the house of France, since the time of Charlemagne, by whom Charles was surpassed either in military renown and prowess, or in the loftiness of his understanding." G. Villani, lib. vii. cap. xciv. We shall, however, find many of his actions severely reprobated in the twentieth Canto.

With every virtue bore his girdle braced.
 And if that stripling,¹ who behind him sits,
 King after him had lived, his virtue then
 From vessel to like vessel had been pour'd
 Which may not of the other heirs be said.
 By James and Frederick² his realms are held;
 Neither the better heritage obtains.
 Rarely³ into the branches of the tree
 Doth human worth mount up: and so ordains
 He who bestows it, that as his free gift
 It may be call'd. To Charles⁴ my words apply
 No less than to his brother in the song;
 Which Pouille and Provence now with grief confess
 So much that plant degenerates from its seed,
 As, more than Beatrix and Margaret,
 Costanza⁵ still boasts of her valorous spouse.

"Behold the king of simple life and plain
 Harry of England,⁶ sitting there alone:

¹ *That stripling.*] Either (as the old commentators suppose) Alonzo III. King of Arragon, the eldest son of Peter III. who died in 1291, at the age of 27; or, according to Venturi, Peter the youngest son. The former was a younge prince of virtue sufficient to have justified the eulogium and the hopes of Dante. See Mariana, lib. xiv. cap. 14.

² *By James and Frederick.*] See note to Canto iii, 112.

³ *Rarely.*]

Full weh can the wise poet of Florence,
 That hight Dantes, speake in this sentence;
 Lo! in such manner rime is Dantes tale.
 Full selde upriseth by his branches smale
 Prowesse of man, for God of his goodnesse
 Woll that we claim of him our gentlenesse:
 For of our elders may we nothing claime
 But temporal thing, that men may hurt and maim.

Chaucer; Wife of Bath's Tale.

Compare Homer, Od. b. ii. v. 276. Pindar, Nem. xi. 48, and Euripides, Electra, 369.

⁴ *To Charles.*] "Al Nasuto"—"Charles II. King of Naples, is no less inferior to his father Charles I. than James and Frederick to theirs, Peter III." See Canto xx. 78, and Paradise, Canto xix. 125.

⁵ *Costanza.*] Widow of Peter III. She has been already mentioned in the third Canto, v. 112. By Beatrix and Margaret are probably meant two of the daughters of Raymond Berenger, Count of Provence; the latter married to St. Louis of France the former to his brother Charles of Anjou, King of Naples. See Paradise, Canto vi. 135. Dante therefore considers Peter as the most illustrious of the three monarchs.

⁶ *Harry of England.*] Henry III. The contemporary annalist speaks of this king in similar terms. G. Villani, lib. v. cap. iv. "From Richard was born Henry, who reigned after him, who was a plain man and of good faith, but of little courage." With the exception of the last part of the sentence, which must be changed for its opposite, we might well

He through his branches better issue¹ spreads.

"That one, who, on the ground, beneath the rest,
Sits lowest, yet his gaze directs aloft,
Is William, that brave Marquis,² for whose cause,
'The deed of Alexandria and his war
Makes Montferrat and Canavese weep."

CANTO VIII.

ARGUMENT.

Two angels, with flaming swords broken at the points, descend to keep watch over the valley, into which Virgil and Dante entering by desire of Sordello, our poet meets with joy the spirit of Nino, the judge of Gallura, one who was well known to him. Meantime three exceedingly bright stars appear near the pole, and a serpent creeps subtly into the valley, but flees at hearing the approach of those angelic guards. Lastly, Conrad Malaspina predicts to our poet his future banishment.

Now was the hour that wakens fond desire
In men at sea, and melts their thoughtful heart
Who in the morn have bid sweet friends farewell,
And pilgrim newly on his road with love
Thrills, if he hear the vesper bell from far³

Imagine ourselves to be reading the character of our present venerable monarch (A. D. 1819.) Fazio degli Uberti, Dittamondo, l. iv. cap. xxv. where he gives the characters of our Norman kings, speaks less respectfully of Henry. Capitoli xxiii—xxv. lib. iv. of this neglected poem appear to deserve the notice of our antiquarians.

¹ *Better issue.*] Edward I. of whose glory our poet was perhaps a witness, in his visit to England. "From the said Henry was born the good king Edward, who reigns in our times, who has done great things, whereof we shall make mention in due place." *G. Villani*, *ibid*.

² *William, that brave Marquis.*] William, Marquis of Montferrat, was treacherously seized by his own subjects, at Alessandria in Lombardy, A. D. 1290, and ended his life in prison. See *G. Villani*, lib. vii. cap. cxxxv. A war ensued between the people of Alessandria and those of Montferrat and the Canavese, now a part of Piedmont.

³ *Hear the vesper bell from far.*]

I hear the far-off curfeu sound.

Milton's Penseroso

That seems to mourn for the expiring day:¹
 When I, no longer taking heed to hear,
 Began, with wonder, from those spirits to mark
 One risen from its seat, which with its hand
 Audience implored. Both palms it join'd and raised
 Fixing its steadfast gaze toward the east,
 As telling God, "I care for nought beside."

"Te Lucis Ante,"² so devoutly then
 Came from its lip, and in so soft a strain,
 That all my sense³ in ravishment was lost.
 And the rest after, softly and devout,
 Follow'd through all the hymn, with upward gaze
 Directed to the bright supernal wheels.

Here, reader!⁴ for the truth make thine eyes keen:

¹ *That seems to mourn for the expiring day.*

The curfew tolls the knell of parting day.

Gray's Elegy.

is from Statius :

— giorno—che si muore

Jam moriente die.

Sylv. l. iv. 6. 3.

² *Te Lucis Ante.*] 'Te lucis ante terminum,' says Lombardi, is the first verse of the hymn sung by the church in the last part of the sacred office termed *compieta*, a service which our Chaucer calls "complin."

³ *All my sense.*]

Fece me a me uscir di mente.

Me surpuerat mihi.

Horat. Carm. lib. iv. od. 13.

⁴ *Here, reader!*] Lombardi's explanation of this passage, by which the commentators have been much perplexed, though it may be thought rather too subtle and fine-spun, like the veil itself spoken of in the text, cannot be denied the praise of extraordinary ingenuity. "This admonition of the poet to his reader," he observes, "seems to relate to what has been before said, that these spirits sung the whole of the hymn 'Te lucis ante terminum' throughout, even that second strophe of it—

Procul recedant somnia
 Et noctium phantasmata,
 Hostemque nostrum comprime,
 Ne polluantur corpora;

and he must imply, that these souls, being incorporeal, did not offer up this petition on their own account, but on ours, who are yet in this world; as he afterwards makes those other spirits, who repeat the *Pater Nostre*, expressly declare, when after that prayer they add,

This last petition, dearest Lord! is made

Not for ourselves, &c.

Canto xi.

As, therefore, if we look through a very fine veil, the sight easily passes on, without perceiving it, to objects that lie on the other side; so here the poet fears that our mind's eye may insensibly pass on to contemplate these spirits, as if they were praying for the relief of their own wants; without discovering the veil of our wants, with which they invest themselves in the act of offering up this prayer."

For of so subtle texture is this veil,
That thou with ease mayst pass it through unmark'd.

I saw that gentle band silently next
Look up, as if in expectation held,
Pale and in lowly guise; and, from on high,
I saw, forth issuing descend beneath,
Two angels, with two flame-illumined swords,
Broken and mutilated of their points.
Green as the tender leaves but newly born,
Their vesture was, the which, by wings as green
Beaten, they drew behind them, fann'd in air.
A little over us one took his stand;
The other lighted on the opposing hill;
So that the troop were in the midst contain'd.

Well I descried the whiteness on their heads;
But in their visages the dazzled eye
Was lost, as faculty¹ that by too much
Is overpower'd. "From Mary's bosom both
Are come," exclaim'd Sordello, "as a guard
Over the vale 'gainst him, who hither tends,
The serpent." Whence, not knowing by which path
He came, I turn'd me round; and closely press'd,
All frozen, to my leader's trusted side.

Sordello paused not: "To the valley now
(For it is time) let us descend; and hold
Converse with those great shadows: haply much
Their sight may please ye." Only three steps down
Methinks I measured, ere I was beneath,
And noted one who look'd as with desire
To know me. Time was now that air grew dim;
Yet not so dim, that, 'twixt his eyes and mine,
It clear'd not up what was conceal'd before.
Mutually towards each other we advanced.
Nino, thou courteous judge!² what joy I felt,
When I perceived thou wert not with the bad.

¹ *As faculty.*]

My earthly by his heavenly overpower'd

As with an object, that excels the sense,
Dazzled and spent.

Milton, P. L. b. viii. 457.

² *Nino, thou courteous judge.*] Nino di Gallura de' Visconti, nephew
to Count Ugolino de' Gherardeschi, and betrayed by him. See notes to
Hell, Canto xxxiii.

No salutation kind on either part
 Was left unsaid. He then inquired: "How long,
 Since thou arrivest at the mountain's foot,
 Over the distant waves?"—"Oh!" answer'd I,
 "Through the sad seats of woe this morn I came;
 And still in my first life, thus journeying on,
 The other strive to gain." Soon as they heard
 My words, he and Sordello backward drew,
 As suddenly amazed. To Virgil one,
 The other to a spirit turn'd, who near
 Was seated, crying: "Conrad!¹ up with speed:
 Come, see what of his grace high God hath will'd."
 Then turning round to me: "By that rare mark
 Of honour, which thou owest to him, who hides
 So deeply his first cause it hath no ford;
 When thou shalt be beyond the vast of waves,
 Tell my Giovanna,² that for me she call
 There, where reply to innocence is made.
 Her mother,³ I believe, loves me no more;
 Since she has changed the white and wimpled folds,⁴
 Which she is doom'd once more with grief to wish.
 By her it easily may be perceived,
 How long in woman lasts the flame of love,
 If sight and touch do not relume it oft.
 For her so fair a burial will not make

¹ *Conrad.*] Currado, father to Marcello Malaspina.

² *My Giovanna.*] The daughter of Nino, and wife of Riccardo da Camino of Trevigi, concerning whom see Paradise, c. ix. 48.

³ *Her mother.*] Beatrice, Marchioness of Este, wife of Nino, and after his death married to Galeazzo de' Visconti of Milan. It is remarked by Lombardi, that the time which Dante assigns to this journey, and consequently to this colloquy with Nino Visconti, the beginning, that is of April, is prior to the time which Bernardino Corio, in his history of Milan, part the second, fixes for the nuptials of Beatrice with Galeazzo; for he records her having been betrothed to that prince after the May of this year (1300), and her having been solemnly espoused at Modena on the 29th of June. Besides, however, the greater credit due to Dante, on account of his having lived at the time when these events happened, another circumstance in his favor is the discrepancy remarked by Giovambatista Giralaldi (*Commentar delle cose di Ferrara*) in those writers by whom the history of Beatrice's life has been recorded. Nothing can set the general accuracy of our poet, as to historical facts, in a stronger point of view, than the difficulty there is in convicting him of even so slight a deviation from it as is here suspected.

⁴ *The white and wimpled folds.*] The weeds of widowhood.

The viper,¹ which calls Milan to the field,
As had been made by shrill Gallura's bird."²

He spoke, and in his visage took the stamp
Of that right zeal, which with due temperature
Glow's in the bosom. My insatiate eyes
Meanwhile to heaven had travel'd, even there
Where the bright stars are slowest, as a wheel
Nearest the axle; when my guide inquired:

"What there aloft, my son, has caught thy gaze?"

I answered: "The three torches,³ with which here
The pole is all on fire." He then to me:

"The four resplendent stars, thou saw'st this morn,
Are there beneath; and these, risen in their stead."

While yet he spake, Sordello to himself
Drew him, and cried: "Lo there our enemy!"
And with his hand pointed that way to look.

Along the side, where barrier none arose
Around the little vale, a serpent lay,
Such haply as gave Eve the bitter food.⁴
Between the grass and flowers, the evil snake
Came on, reverting oft his lifted head;
And, as a beast that smooths its polish'd coat,
Licking his back. I saw not, nor can tell,
How those celestial falcons from their seat
Moved, but in motion each one well descried.
Hearing the air cut by their verdant plumes,
The serpent fled; and, to their stations, back
The angels up return'd with equal flight.

The spirit, (who to Nino, when he call'd,

¹ *The viper.*] The arms of Galeazzo and the ensign of the Milanese.

² *Shrill Gallura's bird.*] The cock was the ensign of Gallura, Nino's province in Sardinia. Hell, xxii. 80, and notes. It is not known whether Beatrice had any further cause to regret her nuptials with Galeazzo, than a certain shame which appears, however unreasonably, to have attached to a second marriage.

³ *The three torches.*] The three evangelical virtues, Faith, Hope, and Charity. These are supposed to rise in the evening, in order to denote their belonging to the contemplative; as the four others, which are made to rise in the morning, were probably intended to signify that the cardinal virtues belong to the active life; or perhaps it may mark the succession, in order of time, of the Gospel to the heathen system of morality.

⁴ *Such haply as gave Eve the bitter food.*] Compare Milton's description of that serpent in the ninth book of the *Paradise Lost*,

"And come! thou vex'st me with fixed ken,
 I thought all this world's chosen I not his sight.
 "So may the lamp," which leads thee up on high,
 "And, as the fire resins, of wax so much,
 "As may suffice thee to the enamell'd height,"
 "In this regard," I bring certain news
 "Of Vadmagra and the neighbor part
 "Which knows so well me, who once was mighty there.
 "They call'd me Conrad Malaspina; not
 "That old one?" say thou how I spring. The love
 "Where my name is now here refined."
 "Is your name?" I answer'd, "ne'er was I.
 "Now, though in Vadmagra, where do those men dwell
 "To whom that name is not manifest?"
 "The lamp," she honors your illustrious house,
 "Proclaims, she wishes, and proclaims the land;
 "So that he knows it, who was never there.
 "I swear to you, so may my upward route
 "Produce your honor'd name, or not imparts
 "The name of her collar and her sword.
 "Nature and use give her such privilege,
 "That while the world is twisted from his course
 "By a bad lord, she only walks right,
 "And has the evil way in scorn." He then:
 "Now pass face on—seven times the tired sun⁴
 "Revs as in the couch, which with four feet
 "The lord's Axes covers, ere that kind
 "Do thou shall be nail'd into thy brain
 "With stronger nails than others speech can drive;
 "The sure course of judgment be not stay'd."

[*May the lamp*]. "May the divine grace find so hearty a co-operation to the lamp of thy own will, as shall enable thee to ascend to the tetra-act passage, which is at the top of this mountain."

[*May the lamp*]. See Hist. Critic. xxv. 144, and notes.

[*That old one*]. An ancestor of Conrad Malaspina, who was also of that name.

[*Seven times the tired sun*]. "The sun shall not enter into the evening of thy Axes seven times more, before thou shalt have still better cause to thy good opinion and expresseth of Vadmagra, in the kind manner thou shalt there meet with." Dante was hospitably received by the Marchese Marcello, or Marcello Malaspina, during his banishment, A. D. 1307.

CANTO IX.

ARGUMENT.

Dante is carried up the mountain, asleep and dreaming, by Lucia; and on wakening, finds himself, two hours after sunrise, with Virgil, near the gate of Purgatory, through which they are admitted by the angel deputed by Saint Peter to keep it.

Now the fair consort of Tithonus old,¹
Arisen from her mate's beloved arms,
Look'd palely o'er the eastern cliff; her brow,
Lucent with jewels, glitter'd, set in sign
Of that chill animal,² who with his train
Smites fearful nations: and where then we were,
Two steps of her ascent the night had past;
And now the third was closing up its wing,³
When I, who had so much of Adam with me,
Sank down upon the grass, o'ercome with sleep,
There where all five⁴ were seated. In that hour,
When near the dawn the swallow her sad lay,

¹ *Now the fair consort of Tithonus old.*] La concubina di Titone antico. So Tassoni, *Secchia Rapita*, c. viii. st. 15. La puttanelle del canuto amante. Venturi, after some of the old commentators, interprets this to mean an Aurora, or dawn of the moon; but this seems highly improbable. From what follows it may be conjectured, that our poet intends us to understand that it was now near the break of day.

² *Of that chill animal.*] The scorpion.

³ *The third was closing up its wing.*] The night being divided into four watches, I think he may mean that the third was past, and the fourth and last was begun, so that there might be some faint glimmering of morning twilight; and not merely, as Lombardi supposes, that the third watch was drawing towards its close, which would still leave an insurmountable difficulty in the first verse. At the beginning of Canto xv. our poet makes the evening commence three hours before sunset, and he may now consider the dawn as beginning at the same distance from sunrise. Those, who would have the dawn, spoken of in the first verse of the present Canto, to signify the rising of the moon, construe the "two steps of her ascent which the night had past," into as many hours, and not watches; so as to make it now about the third hour of the night. The old Latin annotator on the Monte Casino MSS. alone, as far as I know, supposing the division made by St. Isidore (*Orig. lib. c.*) of the night into seven parts to be adopted by our poet, concludes that it was the third of these; and he too, therefore, is for the lunar dawn. Rosa Morando ingeniously confesses, that to him the whole passage is "non esplicabile o almeno difficillimo," inexplicable, or, at best, extremely difficult.

⁴ *All five* 1 Virgil, Dante, Sordello, Nino, and Currado Malaspina.

Remembering haply ancient grief,¹ renews;
 And when our minds, more wanderers from the flesh,
 And less by thought restrain'd, are, as 't were, full
 Of holy divination in their dreams;
 Then, in a vision, did I seem to view
 A golden-feather'd eagle² in the sky,
 With open wings, and hovering for descent;
 And I was in that place, methought from whence
 Young Ganymede, from his associates 'reft,
 Was snatch'd aloft to the high consistory.
 "Perhaps," thought I within me, "here alone
 He strikes his quarry, and elsewhere disdains
 To pounce upon the prey." Therewith, it seem'd,
 A little wheeling in his aery tour,
 Terrible as the lightning, rush'd he down,
 And snatch'd me upward even to the fire.
 There both, I thought, the eagle and myself
 Did burn; and so intense the imagined flames,

¹ *Remembering haply ancient grief.*] Progne having been changed into a swallow after the outrage done her by Tereus. See Ovid, *Metam.* lib. vi.

² *A golden-feather'd eagle.*] So Chaucer, in the *House of Fame*, at the conclusion of the first book and beginning of the second, represents himself carried up by the "grim pawes" of a golden eagle. Much of his description is closely imitated from Dante:—

Methought I saw an eagle sore.

It was of golde and shone so bright,
 That never sawe men soche a sight.

The House of Fame, b. i.

This eagle, of which I have you tolde,
 That with fethirs shone al of golde,
 Whiche that so hie gan to sore,
 I gan beholdin more and more
 To seen her beautee and the wonder,
 But never was that dente of thonder,
 Ne that thinge that men callin foudre,
 That smite sometime a toure to poudre,
 And in his swifte comminge brend,
 That so swithe gan downward discende
 As this foule whan that it behelde,
 That I a roume was in the felde,
 And with his grim pawes stronge,
 Within his sharpe nailis longe,
 Me fleyng at a swappe he hent, &c.

Ibid. b. ii.

"Avis candida columbæ similis adveniens per comam capitis suo me ore apprehendens ferre sublimem cepit." *Alberici Visio*, § 2.

That needs my sleep was broken off. As erst
 Achilles shook himself, and round him roll'd
 His waken'd eyeballs, wondering where he was,
 When as his mother had from Chiron fled
 To Scyros, with him sleeping in her arms;
 (There' whence the Greeks did after sunder him;)
 E'en thus I shook me, soon as from my face
 The slumber parted, turning deadly pale,
 Like one ice-struck with dread. Sole at my side
 My comfort stood: and the bright sun was now
 More than two hours aloft: and to the sea
 My looks were turn'd. "Fear not," my master cried
 "Assured we are at happy point. Thy strength
 Shrink not, but rise dilated. Thou art come
 To Purgatory now. Lo! there the cliff
 That circling bounds it. Lo! the entrance there
 Where it doth seem disparted. Ere the dawn
 Usher'd the day-light, when thy wearied soul
 Slept in thee, o'er the flowery vale beneath
 A lady came, and thus bespake me: 'I
 'Am Lucia.' Suffer me to take this man,
 'Who slumbers. Easier so his way shall speed.'
 Sordello and the other gentle shapes
 Tarrying, she bare thee up: and, as day shone,
 The summit reach'd: and I pursued her steps.
 Here did she place thee. First, her lovely eyes
 That open entrance show'd me; then at once
 She vanish'd with thy sleep." Like one, whose doubts
 Are chased by certainty, and terror turn'd
 To comfort on discovery of the truth,
 Such was the change in me: and as my guide
 Beheld me fearless, up along the cliff
 He moved, and I behind him, towards the height.

Reader! thou markest how my theme doth rise;
 Nor wonder therefore, if more artfully
 I prop the structure. Nearer now we drew,
 Arrived whence, in that part, where first a breach

¹ *There.*] Mr. Darley has noted the omission of this line in the preceding editions.

² *Lucia.*] See Hell, c. ii. 97, and Paradise, c. xxxii. 123.

As of a wall appear'd, I could descry
 A portal, and three steps beneath, that led
 For inlet there, of different color each;
 And one who watch'd, but spake not yet a word.
 As more and more mine eye did stretch its view,
 I mark'd him seated on the highest step,
 In visage such, as past my power to bear.
 Grasp'd in his hand a naked sword glanced back
 The ray so towards me, that I oft in vain
 My sight directed. "Speak, from whence ye stand;"
 He cried: "What would ye? Where is your escort?
 Take heed your coming upward harm ye not."

"A heavenly dame, not skill-less of these things,"
 Replied the instructor, "told us, even now,
 'Pass that way: here the gate is.'"—"And may she,
 Befriending, prosper your ascent," resumed
 The courteous keeper of the gate: "Come then
 Before our steps." We straightway thither came.

The lowest stair¹ was marble white, so smooth
 And polish'd, that therein my mirror'd form
 Distinct I saw. The next of hue more dark
 Than sablest grain, a rough and singed block,
 Crack'd lengthwise and across. The third, that lay
 Massy above, seemed porphyry, that flamed
 Red as the life-blood spouting from a vein.
 On this God's angel either foot sustain'd,
 Upon the threshold seated, which appear'd
 A rock of diamond. Up the trinal steps
 My leader cheerly drew me. "Ask," said he,
 "With humble heart, that he unbar the bolt."

Piously at his holy feet devolved
 I cast me, praying him for pity's sake
 That he would open to me; but first fell
 Thrice on my bosom prostrate. Seven times²

¹ *The lowest stair.*] By the white step is meant the distinctness with which the conscience of the penitent reflects his offences; by the burnt and cracked one, his contrition on their account; and by that of porphyry, the fervor with which he resolves on the future pursuit of piety and virtue. Hence, no doubt, Milton describing "the gate of heaven," P. L. b. iii. 516:—

Each stair mysteriously was meant.

² *Seven times.*] Seven P's, to denote the seven sins (Peccata) of which he was to be cleansed in his passage through Purgatory.

The letter, that denotes the inward stain,
He, on my forehead, with the blunted point [cried,
Of his drawn sword, inscribed. And "Look," he
"When enter'd, that thou wash these scars away."

Ashes, or earth ta'en dry out of the ground,
Were of one color with the robe he wore.
From underneath that vestment forth he drew
Two keys,¹ of metal twain: the one was gold,
Its fellow silver. With the pallid first,
And next the burnish'd, he so ply'd the gate,
As to content me well. "Whenever one
Faileth of these, that in the key-hole straight
It turn not, to this alley then expect
Access in vain." Such were the words he spake.
"One is more precious:² but the other needs,
Skill and sagacity, large share of each,
Ere its good task to disengage the knot
Be worthily perform'd. From Peter these
I hold, of him instructed that I err
Rather in opening, than in keeping fast;
So but the suppliant at my feet implore."

Then of that hallow'd gate he thrust the door,
Exclaiming, "Enter, but this warning hear:
He forth again departs who looks behind."

As in the hinges of that sacred ward
The swivels turn'd, sonorous metal strong,
Harsh was the grating;³ nor so surlily
Roar'd the Tarpeian,⁴ when by force bereft

¹ *Two keys.*] Lombardi remarks, that painters have usually drawn Saint Peter with two keys, the one of gold and the other of silver: but that Niccolo Alemanni, in his *Dissertation de Parietinis Lateranensibus*, produces instances of his being represented with one key, and with three. We have here, however, not Saint Peter but an angel deputed by him.

² *One is more precious.*] The golden key denotes the divine authority by which the priest absolves the sinners: the silver expresses the learning and judgment requisite for the due discharge of that office.

³ *Harsh was the grating.*]

— On a sudden open fly
With impetuous recoil and jarring sound
The infernal doors, and on their hinges grate
Harsh thunder. *Milton, P. L. b. ii. 88a.*

⁴ *The Tarpeian.*]

Protinus abducto patuerunt templa Metello.
Tunc rupes Tarpeia sonat: magnoque reclusas
Testatur stridore fores: tunc conditus imo

Of good Metellus, thenceforth from his loss
 To leanness doom'd. Attentively I turn'd,
 Listening the thunder that first issued forth;
 And "We praise thee, O God," methought I heard,
 In accents blended with sweet melody.
 The strains came o'er mine ear, e'en as the sound
 Of choral voices, that in solemn chant
 With organ¹ mingle, and, now high and clear
 Come swelling, now float indistinct away.

CANTO X.

ARGUMENT.

Being admitted at the gate of Purgatory, our poets ascend a winding path up the rock, till they reach an open and level space that extends each way round the mountain. On the side that rises, and which is of white marble, are seen artfully engraven many stories of humility, which whilst they are contemplating, there approach the souls of those who expiate the sin of pride, and who are bent down beneath the weight of heavy stones.

WHEN we had past the threshold of the gate,
 (Which the soul's ill affection doth disuse,
 Making the crooked seem the straighter path),
 I heard its closing sound. Had mine eyes turn'd,
 For that offence what plea might have avail'd?

Eruitur templo multis intactus ab annis
 Romani census populi, &c.

Lucan, Ph. lib. iii. 157.

The tribune with unwilling steps withdrew,
 While impious hands the rude assault renew;
 The brazen gates with thundering strokes resound,
 And the Tarpeian mountain rings around.
 At length the sacred storehouse, open laid,
 The hoarded wealth of ages past displayed.

Rowe.

¹ *Organ.*] Organs were used in Italy as early as in the sixth century See Tiraboschi, Stor. della Lett. Ital. 4to. vol. iii. lib. iii. cap. i. § 11 where the following description of that instrument is quoted from Cassiodorus, in Psalm, 150:—"Organum itaque est quasi turris diversis fistulis fabricata, quibus flatu folium vox copiosissima distinetur, et ut eam modulatio decora componat, linguis quibusdam ligneis ab interiore

We mounted up the riven rock, that wound¹
On either side alternate, as the wave
Flies and advances. "Here some little art
Behooves us," said my leader, "that our steps
Observe the varying flexure of the path."

Thus we so slowly sped, that with cleft orb
The moon once more o'erhangs her watery couch,
Ere we that strait have threaded. But when free,
We came, and open, where the mount above
One solid mass retires; I spent with toil,²
And both uncertain of the way, we stood,
Upon a plain more lonesome than the roads
That traverse desert wilds. From whence the brink
Borders upon vacuity, to foot
Of the steep bank that rises still, the space
Had measured thrice the stature of a man:
And, distant as mine eye could wing its flight,
To leftward now and now to right dispatch'd,
That cornice equal in extent appear'd.

Not yet our feet had on that summit moved,
When I discover'd that the bank, around,
Whose proud uprising all ascent denied,
Was marble white; and so exactly wrought
With quaintest sculpture, that not there alone
Had Polycletus, but e'en nature's self
Been shamed. The angel (who came down to earth
With tidings of the peace so many years

parte construir, quas disciplinabiliter Magistrorum digiti reprimentes
grandisonam efficiunt et suavisonam cantilenam." If I remember right
there is a passage in the Emperor Julian's writings, which shows that the
organ was not unknown in his time.

¹ *That wound.*] Venturi justly observes, that the Padre d'Aquino has
misrepresented the sense of this passage in his translation.

—dabat ascensum tendentibus ultra
Scissa tremensque silix, tenuique erratica motu.

The verb "muover" is used in the same signification in the *Inferno*,
Canto xviii. 21.

Così da imo della roccia scogli
Moven.

—from the rock's low base
Thus flinty paths advanced.

in neither place is actual motion intended to be expressed.

² *I spent with toil.*] Dante only was wearied, because he only had the
weight of a bodily frame to encumber him.

Wept for in vain, that oped the heavenly gates
 From their long interdict) before us seem'd,
 In a sweet act, so sculptured to the life,
 He look'd no silent image. One had sworn
 He had said "Hail!" for she was imaged there,
 By whom the key did open to God's love;
 And in her act as sensibly imprest
 That word, "Behold the handmaid of the Lord,"
 As figure seal'd on wax. "Fix not thy mind
 On one place only," said the guide beloved,
 Who had me near him on that part where lies
 The heart of man. My sight forthwith I turn'd,
 And mark'd, behind the virgin mother's form,
 Upon that side where he that moved me stood,
 Another story graven on the rock.

I past athwart the bard, and drew me near,
 That it might stand more aptly for my view.
 There, in the self-same marble, were engraved
 The cart and kine, drawing the sacred ark,
 That from unbidden office awes mankind.²
 Before it came much people; and the whole
 Parted in seven quires. One sense cried "Nay,"
 Another, "Yes, they sing." Like doubt arose
 Betwixt the eye and smell, from the curl'd fume
 Of incense breathing up the well-wrought toil.
 Preceding³ the blest vessel, onward came
 With light dance leaping, girt in humble guise,
 Israel's sweet harper: in that hap he seem'd

¹ *Hail.*]

— On whom the angel *Hail*
 Bestow'd the holy salutation used
 Long after to blest Mary, second Eve.

Milton, P. L. v. 387.

"The basso rilievo on the border of the second rock, in Purgatory, furnished the idea of the Annunziata, painted by Marcello Venusti from his (Michael Angelo's) design in the sacristy of St. Giov. Lateran." *Fuseli, Lecture iii.*, note.

² *That from unbidden office awes mankind.*] "And when they came to Nachon's threshing-floor, Uzzah put forth his hand to the ark of God, and took hold of it; for the oxen shook it." "And the anger of the Lord was kindled against Uzzah; and God smote him there for his error; and there he died by the ark of God." *2 Sam. c. vi. 7.*

³ *Preceding.*] "And David danced before the Lord with all his might and David was girded with a linen ephod." *2 Sam. vi. 14.*

Less, and yet more, than kingly. Opposite,
At a great palace, from the lattice forth
Look'd Michol, like a lady full of scorn
And sorrow. To behold the tablet next,
Which, at the back of Michol, whitely shone,
I moved me. There, was storied on the rock
The exalted glory of the Roman prince,
Whose mighty worth moved Gregory¹ to earn
His mighty conquest, Trajan the Emperor.²
A widow at his bridle stood, attired
In tears and mourning. Round about them troop'd
Full throng of knights; and overhead in gold
The eagles floated,³ struggling with the wind.
The wretch appear'd amid all these to say:
"Grant vengeance, Sire! for, woe beshrew this heart.
My son is murder'd." He replying seem'd:
"Wait now till I return." And she, as one
Made hasty by her grief: "Oh, Sire! if thou
Dost not return?"—"Where I am, who then is,
May right thee."—"What to thee is other's good,
If thou neglect thy own?"—"Now comfort thee;"
At length he answers. "It beseemeth well
My duty be perform'd, ere I move hence:
So justice wills; and pity bids me stay."

He, whose ken nothing new surveys, produced
That visible speaking, new to us and strange,

¹ *Gregory.*] St. Gregory's prayers are said to have delivered Trajan from hell. See *Paradise*, Canto xx. 40.

² *Trajan the Emperor.*] For this story, Landino refers to two writers, whom he calls "Helinando," of France, by whom he means Elinand, a monk and chronicler, in the reign of Philip Augustus, and "Polycrato," of England, by whom is meant John of Salisbury, author of the *Polycraticus de Curialium Nugis*, in the twelfth century. The passage in the text I find nearly a translation from that work, lib. v. c. 8. The original appears to be in Dio Cassius, where it is told of the Emperor Hadrian, lib. lxix. ἀμέλει γυναῖκος, κ. τ. λ. "when a woman appeared to him with a suit, as he was on a journey, at first he answered her, 'I have no leisure;' but she crying out to him, 'then reign no longer,' he turned about, and heard her cause." Lombardi refers also to Johannes Diaconus. *Vita S. Gregor*, lib. ii. cap. 44; the *Euchology* of the Greeks, cap. 96; and St. Thomas Aquinas *Supplem. Quæst.* 73, art. 5 ad 5. Compare Fazio degli Uberti, *Dittamondo*, lib. ii. cap. 6.

³ *The eagles floated.*] See Peticari's Letter on this passage. *Opere*, vol. iii. p. 352. Ed. Bol. 1823. The eagles were of metal; not worked on standard, as Villani supposed.

The like not found on earth. Fondly I gazed
 Upon those patterns of meek humbleness,
 Shapes yet more precious for their artist's sake;
 When "Lo!" the poet whisper'd, "where this way
 (But slack their pace) a multitude advance.
 These to the lofty steps shall guide us on."

Mine eyes, though bent on view of novel sights,
 Their loved allurement, were not slow to turn.

Reader! I would not that amazed thou miss
 Of thy good purpose, hearing how just God
 Decrees our debts be cancel'd. Ponder¹ not
 The form of suffering. Think on what succeeds:
 Think that, at worst, beyond the mighty doom
 It cannot pass. "Instructor!" I began,
 "What I see hither tending, bears no trace
 Of human semblance, nor of aught beside
 That my foil'd sight can guess." He answering thus
 "So croub'd to earth, beneath their heavy terms
 Of torment stoop they, that mine eye at first
 Struggled as thine. But look intently thither;
 And disentangle with thy laboring view,
 What, underneath those stones, approacheth; now,
 E'en now, mayst thou discern the pangs of each."

Christians and proud! Oh, poor and wretched
 ones!

That, feeble in the mind's eye, lean your trust
 Upon unsteadfast perverseness: know ye not
 That we are worms, yet made at last to form
 The winged insect,² imp'd with angel plumes,
 That to heaven's justice unobstructed soars?
 Why buoy ye up aloft your unfledged souls?
 Abortive³ then and shapeless ye remain,

¹ *Ponder.*] This is, in truth, an unanswerable objection to the doctrine of Purgatory. It is difficult to conceive how the best can meet death without horror, if they believe it must be followed by immediate and intense suffering.

² *The winged insect.*] *L'angelice farfalla.* The butterfly was an ancient and well-known symbol of the human soul. Venturi cites some lines from the Canzoni Anacreontiche of Magalotti, in which this passage is imitated.

³ *Abortive.*] The word in the original is *entomata*. Some critics, and Salvini amongst the rest, have supposed that Dante, finding in a vocabulary the Greek word *ἐντομα* with the article *τὰ* placed after it to denote its gender, mistook them for one word. From this error he is well

Like the untimely embryo of a worm.
 As, to support¹ incumbent floor or roof,
 For corbel, is a figure sometimes seen,
 That crumples up its knees unto its breast;
 With the feign'd posture, stirring ruth unfeign'd
 In the beholder's fancy; so I saw
 These fashion'd, when I noted well their guise.
 Each, as his back was laden, came indeed
 Or more or less contracted; and it seem'd
 As he, who show'd most patience in his look,
 Wailing exclaim'd: "I can endure no more."

CANTO XI.

ARGUMENT.

After a prayer uttered by the spirits, who were spoken of in the last Canto, Virgil inquires the way upwards, and is answered by one, who declares himself to have been Umberto, son of the Count of Santafore. Next our poet distinguishes Oderigi, the illuminator, who discourses on the vanity of worldly fame, and points out to him the soul of Provenzano Salvani.

"O THOU Almighty Father!² who dost make
 The heavens thy dwelling, not in bounds confined,

exculpated by Rosa Morando in a passage quoted by Lombardi from the Osserv. Parad. III. where it is shown that the Italian word is formed, for the sake of the verse, in analogy with some others used by our poet; and that Redi himself, an excellent Greek scholar and a very accurate writer, has even in prose, where such licenses are less allowable, thus lengthened it. It may be considered as some proof of our author's acquaintance with the Greek language, that in the Convito, p. 26, he finds fault with the version of Aristotle's Ethics made by Taddeo d'Alde-rotto, the Florentine physician; and that in the treatise de Monarchiâ, lib. i. p. 110, he quotes a Greek word from Aristotle himself. On the other hand, he speaks of a passage in the same writer being doubtful, on account of its being differently interpreted in two different translations, a new and an old one. Convito, p. 75. And for the word "autentin," he refers to a vocabulary compiled by Uguccione Bentivegna of Pisa, a MS. that is, perhaps, still remaining, as Cinelli, in his MS. history of Tuscan writers referred to by Biscioni in the notes on the Convito, p. 142, speaks of it as being preserved in the library of S. Francesco at Cesena. After all, Dante's knowledge of Greek must remain as questionable as Shakspeare's of that language and of Latin.

¹ *As, to support.*] Chillingworth, cap. vi. § 54, speaks of "those crouching anticks, which seem in great buildings to labor under the weight they bear." And Lord Shaftesbury has a similar illustration in his Essay on Wit and Humour, p. 4. § 3.

² *Oh, thou Almighty Father.*] The first four lines are borrowed by

But that, with love intenser, there thou view'st
 Thy primal effluence; hallow'd be thy name:
 Join, each created being, to extol
 Thy might; for worthy humblest thanks and praise
 Is thy blest Spirit. May thy kindom's peace
 Come unto us; for we, unless it come,
 With all our striving, thither tend in vain.
 As, of their will, the angels unto thee
 Tender meet sacrifice, circling thy throne
 With loud hosannas; so of theirs be done
 By saintly men on earth. Grant us, this day,
 Our daily manna, without which he roams
 Through this rough desert retrograde, who most
 Toils to advance his steps. As we to each
 Pardon the evil done us, pardon thou
 Benign, and of our merit take no count.
 Gainst the old adversary, prove thou not
 Our virtue, easily subdued; but free
 From his incitements, and defeat his wiles.
 This last petition, dearest Lord! is made
 Not for ourselves; since that were needless now;
 But for their sakes who after us remain."

Thus for themselves and us good speed imploring
 Those spirits went beneath a weight like that
 We sometimes feel in dreams; all, sore beset,
 But with unequal anguish; wearied all;
 Round the first circuit; purging as they go
 The world's gross darkness off. In our behoof
 If their vows still be offer'd, what can here
 For them be vow'd and done by such, whose wills
 Have root of goodness in them?¹ Well beseems
 That we should help them wash away the stains
 They carried hence; that so, made pure and light,
 They may spring upward to the starry spheres.

Pulci, Morg. Magg. c. vi. Dante, in his 'Credo,' has again versified the Lord's Prayer, if, indeed, the 'Credo' be Dante's, which some have doubted; and in the preface to Allacci's Collection it is ascribed to Antonio di Ferrara.

¹ ——— *Such, whose will*

Have root of goodness in them.] The Poet has before told us, that there are no others on earth whose prayers avail to shorten the pains of those who are in Purgatory.

"Ah! so may mercy-temper'd justice rid
 Your burdens speedily; that ye have power
 To stretch your wing, which e'en to your desire
 Shall lift you; as ye show us on which hand
 Toward the ladder leads the shortest way.
 And if there be more passages than one,
 Instruct us of that easiest to ascend:
 For this man, who comes with me and bears yet
 The charge of fleshly raiment Adam left him,
 Despite his better will, but slowly mounts."
 From whom the answer came unto these words,
 Which my guide spake, appear'd not; but 'twas
 "Along the bank to rightward come with us; [said;
 And ye shall find a pass that mocks not toil
 Of living man to climb: and were it not
 That I am hinder'd by the rock, wherewith
 'This arrogant neck is tamed, whence needs I stoop
 My visage to the ground; him, who yet lives,
 Whose name thou speakest not, him I fain would
 To mark if e'er I knew him, and to crave [view:
 His pity for the fardel that I bear.
 I was of Latium;¹ of a Tuscan born,
 A mighty one: Aldobrandesco's name,
 My sire's, I know not if ye e'er have heard.
 My old blood and forefathers' gallant deeds
 Made me so haughty, that I clean forgot
 The common mother: and to such excess
 Wax'd in my scorn of all men, that I fell,
 Fell therefore; by what fate, Sienna's sons,
 Each child in Campagnatico, can tell.
 I am Umberto; not me, only, pride
 Hath injured, but my kindred all involved
 In mischief with her. Here my lot ordains
 Under this weight to groan, till I appease
 God's angry justice, since I did it not
 Amongst the living, here amongst the dead."
 Listening I bent my visage down: and one

¹ *I was of Latium.*] Umberto, the son of Guglielmo Aldobrandesco, Count of Santafore, in the territory of Sienna. His arrogance provoked his countrymen to such a pitch of fury against him, that he was murdered by them at Campagnatico.

(Not he who spake) ~~twisted~~ beneath the weight
 That urged him, saw me, knew me straight, and
 Holding his eye with difficulty fix'd [call'd;
 Intent upon me, stooping as I went
 Companion of their way. "Oh!" I exclaim'd,
 "Art thou not Oderigi?¹ art not thou
 Agobbio's glory, glory of that art
 Which they of Paris call the limner's skill?"

"Brother!" said he, "with tints, that gayer smile,
 Bolognian Franco's² pencil lines the leaves.
 His all the honor now; my light obscured.
 In truth, I had not been thus courteous to him
 The whilst I lived, through eagerness of zeal
 For that pre-eminence my heart was bent on.
 Here, of such pride, the forfeiture is paid.³
 Nor were I even here, if, able still
 To sin, I had not turn'd me unto God.
 Oh, powers of man! how vain your glory, nipt
 E'en in its height of verdure, if an age
 Less bright succeed not.⁴ Cimabue⁵ thought
 To lord it over painting's field; and now

¹ *Oderigi.*] The illuminator, or miniature painter, a friend of Giotto and Dante.

² *Bolognian Franco.*] Franco of Bologna, who is said to have been a pupil of Oderigi's.

³ *The forfeiture is paid.*]

Di tal superbia quì si paga il fio.

So in the *Inferno*, c. xxvii. 135:—

—— in che si paga il fio.

And Arioste. *Orl. Fur.* c. xxii. 59:—

Prestate olà, che quì si paga il fio

⁴ —— *If an age*

Less bright succeed not.] If a generation of men do not follow, among whom none exceeds or equals those who have immediately preceded them. "Etati grosse;" to which Volpi remarks a similar expression in Boileau.

Viïlon sût le premier, dans ces siècles grossiers,
 Debrouïller l'art confus de nos vieux romanciers.

Art Poétique, ch. 1.

⁵ *Cimabue.*] Giovanni Cimabue, the restorer of painting, was born at Florence, of a noble family, in 1240, and died in 1300. The passage in the text is an allusion to his epitaph.

Credidit ut Cimabos picturæ castra tenere,
 Sic tenuit vivens; nunc tenet astra poli.

The cry is Giotto's,¹ and his name eclipsed.
Thus hath one Guido from the other² snatch'd

¹ *The cry is Giotto's.*] In Giotto we have a proof at how early a period the fine arts were encouraged in Italy. His talents were discovered by Cimabue, while he was tending sheep for his father in the neighborhood of Florence, and he was afterwards patronized by Pope Benedict XI. and Robert King of Naples; and enjoyed the society and friendship of Dante, whose likeness he has transmitted to posterity. He died in 1336, at the age of 60.

² *One Guido for the other.*] Guido Cavalcanti, the friend of our poet, (see Hell, Canto x. 59.) had eclipsed the literary fame of Guido Guinicelli, of a noble family in Bologna, whom we shall meet with in the twenty-sixth Canto, and of whom frequent and honorable mention is made by our poet in his treatise de Vulg. Eloq. Guinicelli died in 1276, as is proved by Fantuzzi, on the Bolognian writers, tom. iv. p. 345. See Mr. Mathias' Tiraboschi, tom. i. p. 110. There are more of Guinicelli's poems to be found in Ailacci's Collection, than Tiraboschi, who tells us he had not seen it, supposed. From these I have selected two which appear to me singularly pathetic. It must however be observed that the former of them is attributed in the Vatican MS. 3213, to Cino da Pistoia, as Bottari informs us in the notes to Lettere di Fra Guittone d'Arezzo, p. 171. Many of Cavalcanti's writings, hitherto in MS. are said to be publishing at Florence. See Esprit des Journaux, Jan. 1813. [They were edited there in that year, but not for sale, by Antonio Cicciporci, as I learn from Gamba's Testi di Lingua Ital. 272.]

Noi provamo ch' in questo cieco mondo
Ciascun si vive in angosciosa doglia,
Ch' in onni avversita ventura 'l tira.
Beata l' alma che lassa tal pondo.
E va nel ciel, dove è compita zogia,
Zoglioso cor far de corrotto e dira.
Or dunque di chle vostro cor sospira
Che rallegrar si dè del suo migliore,
Che Dio, nostro signore,
Volse di lei, come avea l'angel detto,
Fare il ciel perfetto.
Per nuova cosa ogni santo la mira;
Ed ella sta d'avante alla salute;
Ed in ver lei parla ogni vertute.

Allacci, Ediz. Napoli, 1661, p. 372

By proof, in this blind mortal world, we know,
That each one lives in grief and sore annoy;
Such ceaseless strife of fortune we sustain.
Blessed the soul, that leaves this weight below,
And goes its way to heaven, where it hath joy
Entire without a touch of wrath or pain.
Now then what reason hath thy heart to sigh,
That should be glad, as for desire fulfill'd,
That God, our Sovereign will'd
She, as He told His angel, should be given
To bless and perfect heaven?
Each saint looks on her with admiring eye;
And she stands ever in salvation's sight;
And every virtue bends on her its light.

Comforto già conforto l'amor chiama,
E pietà prega per Dio, fatti resto;
Or v' inchinate a sì dolce preghiera;
Spogliatevi di questa vesta grama,
Da che voi sete per ragion richiesto.
Che l'uomo per dolor more e dispera.

The letter'd prize: and he, perhaps, is born,¹
 Who shall drive either from their nest. The noise

Con voi vedeste poi la bella ciera.
 Se v' accogliesse morte in disperanza,
 De sì grave pesanza
 Traete il vostro cor ormai per Dio,
 Che non sia così rio
 Ver Falma vostro che ancora spiera
 Vederia in ciel e star nelle sue braccia,
 Dunque spene dè comfortar vi piaccia.

Allacci, Ediz. Napoli, 1661, p. 38a.

"Comfort thee, comfort thee," exclaimeth Love;
 And Pity by thy God adjures thee "rest:"
 Oh then incline ye to such gentle prayer;
 Nor Reason's plea should ineffectual prove,
 Who bids ye lay aside this dismal vest:
 For man meets death through sadness and despair.
 Amongst you ye have seen a face so fair:
 Be this in mortal mourning some relief.
 And, for more balm of grief,
 Rescue thy spirit from its heavy load,
 Remembering thy God;
 And that in heaven thou hopest again to share
 In sight of her, and with thine arms to fold
 Hope then; nor of this comfort quit thy hold.

To these I will add a sonnet by the same writer, from the poems printed with the *Bella Mano* of Giusto de' Conti. Ediz. 1715, p. 167.

Io vo dal ver la mia donna laudare,
 E rassembrarla alla rosa, ed al giglio.
 Più che stella Diana splende, e pare,
 Ciò che lassù è bello a lei somiglio.
 Viridi revere a lei rassembro, l'are,
 Tutto color di porpora, e vermiglio.
 Oro, ed argento, e ricche gioie preclare;
 Medesmo amor per lei raffina miglio.
 Passa per via adorna, e sì gentile,
 Cui bassa orgoglio, a cui dona salute,
 E fal di nostra fe, se non la crede.
 E non le può appressare, uom che sia vile.
 Ancor ve ne dirò maggior vertute,
 Nullo uom può mal pensar finchè la vede.
 I would from truth my lady's praise supply,
 Resembling her to lily and to rose;
 Brighter than morning's lucid star she shows,
 And fair as that which fairest is on high.
 To the blue wave, I liken her, and sky,
 All color that with pink and crimson glows,
 Gold, silver and rich stones: nay lovelier grows
 E'en love himself, when she is standing by.
 She passeth on so gracious and so mild,
 One's pride is quench'd, and one of sick is well:
 And they believe, who from the faith did err;
 And none may near her come by harm defiled.
 A mightier virtue have I yet to tell;
 No man may think of evil, seeing her.

¹ *He, perhaps is born.*] Some imagine, with much probability, that Dante here argues the greatness of his own poetical reputation. Others have absurdly fancied that he prophecies the glory of Petrarch. But Petrarch was not yet born. Lombardi doubts whether it is not spoken generally of human vicissitudes.

Of Worldly fame is but a blast of wind,
That blows from diverse points, and shifts its name,
Shifting the point it blows from. Shalt thou more
Live in the mouths of mankind, if thy flesh
Part shrivel'd from thee, than if thou hadst died

The two following sonnets of Guido Cavalcanti may enable the reader to form some judgment whether Dante had sufficient reason for proffering him to his predecessor Guinicelli.

Io temo che la mia disavventura
Non faccia sì ch' io dico io mi dispero,
Però ch' io sento nel cor un pensiero,
Che fa tremar la mente di paura.
E par ch' ei dica: Amor non t'assicura
In guisa che tu possa di leggiero
Alla tua donna sì contare il vero,
Che morte non ti ponga in sua figura.
Della gran doglia, che l'anima sente,
Si parte dallo core un tal sospiro
Che va dicendo: spiriti fuggite;
Allor null' uom, che sai pietoso, miro;
Che consolasse mia vita dolente,
Dicendo: spiriti non vi partite.

Anecdota Literaria ex MSS. Codicibus eruta
Ediz. Roma, (no year,) v. iii. p. 452.

I fear lest my mischance may so prevail,
That it may make me of myself despair.
For, my heart, searching, I discover there
A thought that makes the mind with terror quail.
It says, meseemeth, "Love shall not avail
To strengthen thee so much, that thou shalt dare
Tell her, thou lovest, thy passion or thy prayer,
To save from power of death thy visage pale."
Through the dread sorrow that o'erwhelms my soul,
There issues from my bosom such a sigh,
As passeth, crying; "Spirits, flee away."
And then, when I am fainting in my dole,
No man so merciful there standeth by,
To comfort me, and answer, "Spirits, stay."

Beltà di donna, e di saccente core,
E cavalieri armati, che sian genti,
Cantar d'augelli, e ragionar d'amore,
Adorni legni in mar, forti e correnti:
Aria serena, quando appar l'albore,
E bianca neve scender senza venti,
Rivera d'acqua, e prato d'ogni fiore,
Oro, e argento, azzurro in ornamenti:
Ciò che può la beltate, e la valenza
Della mia donna in suo gentil coraggio,
Par che rassembra vile a chi cio guarda.
E tanto ha più d'ogni altra conoscenza,
Quanto lo Ciel di questa terra è maggio,
A simil di natura ben non tarda.

La Bella Mano e Rime Antiche, Ediz Fir. 1715, p. 128

Whatso is fair in lady's face or mine,
And gentle knights caparison'd and gay,
Singing of sweet birds unto love inclined,
And gallant barks that cut the watery way;

Before the coral and the pap were left;
 Or e'er some thousand years have past? and that
 Is, to eternity compared, a space
 Briefer than is the twinkling of an eye
 To the heaven's slowest orb. He there, who treads
 So leisurely before me, far and wide
 Through Tuscany resounded once; and now
 Is in Sienna scarce with whispers named:
 There was he sovereign, when destruction caught
 The maddening rage of Florence, in that day
 Proud as she now is loathsome. Your renown
 Is as the herb, whose hue doth come and go;
 And his might withers it, by whom it sprang
 Crude from the lap of earth." I thus to him:
 "True are thy sayings: to my heart they breathe
 The kindly spirit of meekness, and allay
 What tumors¹ rankle there. But who is he, [plied,
 Of whom thou spakest but now?" "This," he re-
 "Is Provenzano. He is here, because
 He reach'd, with grasp presumptuous, at the sway
 Of all Sienna. Thus he still hath gone,
 Thus goeth never-resting, since he died.
 Such is the acquittance render'd back of him,
 Who, in the mortal life, too much hath dared."
 I then: "If soul, that to life's verge delays
 Repentance, linger in that lower space,
 Nor hither mount (unless good prayers befriend),
 Or ever² time, long as it lived, be past;
 How chanced admittance was vouchsafed to him!"

The white snow falling without any wind,
 The cloudless sky at break of early day,
 The crystal stream, with flowers the meadow lined,
 Silver, and gold, and azure for array:
 To him that sees the beauty and the worth
 Whose power doth meet and in my lady dwell,
 All seem as vile, their price and lustre gone.
 And as the heaven is higher than the earth,
 So she in knowledge doth each one excel,
 Not slow to good in nature like her own.

What tumors.]

Apt words have power to swage
 The tumors of a troubled mind.

Milton's Samson Agonistes.

² Or ever.] This line was omitted in the former editions as Mr. Lych has pointed out to me.

"When at his glory's topmost height," said he,
 "Respect of dignity all cast aside,
 Freely he fix'd him on Sienna's plain,
 A suitor¹ to redeem his suffering friend,
 Who languish'd in the prison-house of Charles;
 Nor, for his sake, refused through every vein
 To tremble. More I will not say; and dark,
 I know, my words are; but thy neighbors soon²
 Shall help thee to a comment on the text.
 This is the work, that from these limits freed him."

CANTO XII

ARGUMENT.

Dante being desired by Virgil to look down on the ground which they are treading, observes that it is wrought over with imagery exhibiting various instances of pride recorded in history and fable. They leave the first cornice, and are ushered to the next by an angel who points out the way.

WITH equal pace, as oxen in the yoke,
 I, with that laden spirit, journey'd on,
 Long as the mild instructor suffer'd me;

¹ *A suitor.*] Provenzano Salvani humbled himself so far for the sake of one of his friends, who was detained in captivity by Charles I. of Sicily, as personally to supplicate the people of Sienna to contribute the sum required by the king for his ransom: and this act of self-abasement atoned for his general ambition and pride. He fell in the battle of Vald'Elso, where in the Florentines discomfited the Siennese in June, 1269. G. Villani relates some curious particulars of his fate. "Messer Provenzano Salvani, the lord and conductor of the army, was taken, and his head cut off and carried through all the camp fixed upon a lance. And well was accomplished the prophecy and revelation made to him by the Devil by way of witchcraft, but he understood it not, for having compelled him to answer how he should succeed in the said engagement, he told him lyingly: 'Thou shalt go, fight, conquer not, die in the battle, and thy head shall be the highest in the camp.' And he thought to have the victory, and from these words thought to remain master of all, and noted not the fallacy, where he said 'conquer not, die.' And therefore it is great folly to trust such counsel as that of the Devil." Lib. vii. cap. xxxi.

² *Thy neighbors soon.*] "Thou wilt know in the time of thy banishment, which is near at hand, what it is to solicit favors of others, and 'tremble through every vein,' lest they should be refused thee."

But, when he bade me quit him, and proceed,
 (For "Here," said he, "behooves with sail and oar
 Each man, as best he may, push on his bark,")
 Upright, as one disposed for speed, I raised
 My body, still in thought submissive bow'd.

I now my leader's track not loth pursued;
 And each had shown how light we fared along,
 When thus he warned me: "Bend thine eyesight
 For thou, to ease the way, shalt find it good [down:
 To ruminate the bed beneath thy feet."

As, in memorial of the buried, drawn
 Upon earth-level tombs, the sculptured form
 Of what was once, appears (at sight whereof
 Tears often stream forth, by remembrance waked,
 Whose sacred stings the piteous often feel),
 So saw I there, but with more curious skill
 Of portraiture o'erwrought, whate'er of space
 From forth the mountain stretches. On one part
 Him I beheld, above all creatures erst
 Created noblest, lightening fall from heaven:
 On the other side, with bolt celestial pierced,
 Briareus; cumbering earth he lay, through dint
 Of mortal ice-stroke. The Thymbræan god,¹
 With Mars,² I saw, and Pallas, round their sire,
 Arm'd still, and gazing on the giants' limbs
 Strewn o'er the ethereal field. Nimrod I saw:
 At foot of the stupendous work he stood,
 As if bewilder'd, looking on the crowd
 Leagued in his proud attempt on Sennaar's plain.³

Oh, Niobe! in what a trance of woe
 Thee I beheld, upon that highway drawn,

¹ *The Thymbræan god.*] Apollo.

Si modo, quem perhibes, pater est Thymbræus Apollo.

Virg. Georg. iv. 323.

² *Mars.*]

With such a grace,

The gaints that attempted to scale heaven,
 When they lay dead on the Phlegræan plain,
 Mars did appear to Jove.

Beaumont and Fletcher, The Prophetess, act. ii. sc. 3

³ *Sennaar's plain.*]

The builders such of Babel on the plain
 Of Sennaar.

Milton, P. L. b. iii. 467.

Seven sons on either side thee slain. Oh, Saul!¹
How ghastly didst thou look, on thine own sword,²
Expiring, in Gilboa, from that hour
Ne'er visited with rain from heaven, or dew.

Oh, fond Arachne! thee I also saw,
Half spider now, in anguish, crawling up
The unfinish'd web thou weaved'st to thy bane.

Oh, Rehoboam!³ here thy shape doth seem
Low'ring no more defiance; but fear-smote,
With none to chase him, in his chariot whirl'd.

Was shown beside upon the solid floor,
How dear Alcmæon⁴ forced his mother rate
That ornament, in evil hour received:
How, in the temple, on Sennacherib⁵ fell
His sons, and how a corpse they left him there.
Was shown the scath, and cruel mangling made
By Tomyris⁶ on Cyrus, when she cried,
"Blood thou didst thirst for: take thy fill of blood."
Was shown how routed in the battle fled
The Assyrians, Holofernes⁷ slain, and e'en
The relics of the carnage. Troy I mark'd,
In ashes and in caverns. Oh! how fallen,
How abject, Ilion, was thy semblance there.

What master of the pencil or the style⁸ [made
Had traced the shades and lines, that might have
The subtlest workman wonder? Dead, the dead;
The living seem'd alive: with clearer view,
His eye beheld not, who beheld the truth,
Than mine what I did tread on, while I went
Low bending. Now swell out, and with stiff necks

¹ *Oh, Rehoboam.*] 1 Kings, xii. 18.

² *Alcmæon.*] Virg, *Æn.* lib. vi. 445, and Homer, *Od.* xi. 323.

³ *Sennacherib.*] 2 Kings, xix. 37.

⁴ *Tomyris.*] Caput Cyri amputatum in utrem humano sanguine repletum conjici Regina jubet cum hac exprobatone crudelitatis, Satia te, inquit, sanguine quem sitisti, cujusque insatiabilis semper fuisti. *Justin.* lib. i. cap. 8.

⁵ *Holofernes.*] Judith, xlii.

⁶ *What master of the pencil or the style.*]

— inimitable on earth

By model, or by shading pencil drawn.

Milton, P. L. b. iii. 309.

Pass on, ye sons of Eve! vale not your looks,
Lest they descry the evil of your path.

I noted not (so busied was my thought)
How much we now had circled of the mount;
And of his course yet more the sun had spent;
When he, who with still wakeful caution went,
Admonish'd: "Raise thou up thy head: for know
Time is not now for slow suspense. Behold,
That way, an angel hasting towards us. Lo,
Where duly the sixth handmaid¹ doth return
From service on the day. Wear thou, in look
And gesture, seemly grace of reverent awe;
That gladly he may forward us aloft.
Consider that this day ne'er dawns again."

Time's loss he had so often warn'd me 'gainst,
I could not miss the scope at which he aim'd.

The goodly shape approach'd us, snowy white
In vesture, and with visage casting streams
Of tremulous lustre like the matin star.
His arms he open'd, then his wings; and spake:
"Onward! the steps, behold, are near; and now
The ascent is without difficulty gain'd."

A scanty few are they, who, when they hear
Such tidings, hasten. Oh, ye race of men!
Though born to soar, why suffer ye a wind
So slight to baffle ye? He led us on
Where the rock parted; here, against my front,
Did beat his wings; then promised I should fare
In safety on my way. As to ascend
That steep, upon whose brow the chapel stands,²
(O'er Rubaconte, looking lordly down
On the well-guided city),³ up the right
The impetuous rise is broken by the steps
Carved in that old and simple age, when still

¹ *The sixth handmaid.*] Compare Canto xxii. 116.

² *The chapel stands.*] The church of San Miniato in Florence, situated on a height that overlooks the Arno, where it is crossed by the bridge Rubaconte, so called from Messer Rubaconte da Mandella, of Milan, chief magistrate of Florence, by whom the bridge was founded in 1237. See G. Villani, lib. vi. cap. xxvii.

³ *The well guided city.*] This is said ironically of Florence.

The registry¹ and label rested safe;
 Thus is the acclivity relieved, which here,
 Precipitous, from the other circuit falls:
 But, on each hand, the tall cliff presses close.

As, entering, there we turn'd, voices, in strain
 Ineffable, sang: "Blessed² are the poor
 In spirit." Ah! how far unlike to these
 The straits of hell: here songs to usher us,
 There shrieks of woe. We climb the holy stairs:
 And lighter to myself by far I seem'd
 Than on the plain before; whence thus I spake:
 "Say, master, of what heavy thing have I
 Been lighten'd; that scarce aught the sense of toil
 Affects me journeying?" He in few replied:
 "When sin's broad characters,³ that yet remain
 Upon thy temples, though well nigh effaced,
 Shall be, as one is, all clean razed out;
 Then shall thy feet by heartiness of will
 Be so o'ercome, they not alone shall feel
 No sense of labor, but delight much more
 Shall wait them, urged along their upward way."

Then like to one, upon whose head is placed
 Somewhat he deems not of, but from the becks
 Of others, as they pass him by; his hand
 Lends therefore help to assure him, searches, finds,
 And well performs such office as the eye
 Wants power to execute; so stretching forth
 The fingers of my right hand, did I find
 Six only of the letters, which his sword,
 Who bare the keys, had traced upon my brow.
 The leader, as he mark'd mine action, smiled.

¹ *The registry.*] In allusion to certain instances of fraud committed in Dante's time with respect to the public accounts and measures. See Paradise, Canto xvi. 103.

² *Blessed.* "Blessed are the poor in spirit, for theirs is the kingdom of heaven." *Matth.* v. 3.

³ *Sin's broad character.*] Of the seven P's, that denoted the same number of sins (Peccata) whereof he was to be cleansed (see Canto ix. 100), the first had now vanished in consequence of his having past the place where the sin of pride, the chief of them, was expiated.

CANTO XIII.

ARGUMENT.

They gain the second cornice, where the sin of envy is purged; and having proceeded a little to the right, they hear voices uttered by invisible spirits recounting famous examples of charity, and next behold the shades, or souls, of the envious clad in sackcloth, and having their eyes sewed up with an iron thread. Amongst these Dante finds Sapia, a Siennese lady, from whom he learns the cause of her being there.

WE reach'd the summit of the scale, and stood
Upon the second buttress of that mount
Which healeth him who climbs. A cornice there,
Like to the former, girdles round the hill;
Save that its arch, with sweep less ample, bends.

Shadow, nor image there, is seen: all smooth
The rampart and the path, reflecting nought
But the rock's sullen hue. "If here we wait,
For some to question," said the bard, "I fear
Our choice may haply meet too long delay."

Then fixedly upon the sun his eyes
He fasten'd; made his right the central point
From whence to move; and turn'd the left aside.
"Oh, pleasant light, my confidence and hope!
Conduct us thou," he cried, "on this new way,
Where now I venture; leading to the bourn
We seek. The universal world to thee
Owes warmth and lustre. If¹ no other cause
Forbid, thy beams should ever be our guide."

Far, as is measured for a mile on earth,
In brief space had we journey'd; such prompt will
Impell'd: and towards us flying, now were heard
Spirits invisible, who courteously
Unto love's table bade the welcome guest.
The voice, that first flew by, call'd forth aloud,
"They have no wine,"² so on behind us past,

¹ [f.] "Unless there be some urgent necessity for traveling by night, the day-light should be preferred for that purpose."

² *They have no wine.*] John ii. 3. These words of the Virgin are referred to as an instance of charity.

Those sounds reiterating, nor yet lost
 In the faint distance, when another came
 Crying, "I am Orestes,"¹ and alike
 Wing'd its fleet way. "Oh, father!" I exclaim'd,
 "What tongues are these?" and as I question'd, lo!
 A third exclaiming, "Love ye those have wrong'd
 you."² [scourge]

"This circuit," said my teacher, "knots the
 For envy; and the cords are therefore drawn
 By Charity's correcting hand. The curb
 Is of a harsher sound; as thou shalt hear
 (If I deem rightly) ere thou reach the pass,
 Where pardon sets them free. But fix thine eyes
 Intently through the air; and thou shalt see
 A multitude before thee seated, each
 Along the shelving grot." Then more than erst
 I oped mine eyes; before me view'd; and saw
 Shadows with garments dark as was the rock;
 And when we pass'd a little forth, I heard
 A crying, "Blessed Mary! pray for us,
 Michael and Peter! all ye saintly host!"

I do not think there walks on earth this day
 Man so remorseless, that he had not yearn'd
 With pity at the sight that next I saw.
 Mine eyes a load of sorrow teem'd, when now
 I stood so near them, that their semblances
 Came clearly to my view. Of sackcloth vile
 Their covering seem'd; and, on his shoulder, one
 Did stay another, leaning; and all lean'd
 Against the cliff. E'en thus the blind and poor,
 Near the confessionals, to crave an alms,
 Stand, each his head upon his fellow's sunk,
 So most to stir compassion, not by sound

¹ *Orestes.*] Alluding to his friendship with Pylades.

² *Love ye those have wrong'd you.*] "But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which spitefully use you, and persecute you." *Matt.* v. 44.

³ *The scourge.*] "The chastisement of envy consists in hearing examples of the opposite virtue, charity. As a curb and restraint on this vice, you will presently hear very different sounds. those of threatening and punishment."

Of words alone, but that which moves not less,
 The sight of misery. And as never beam
 Of noon-day visiteth the eyeless man,
 E'en so was heaven a niggard unto these
 Of his fair light: for, through the orbs of all,
 A thread of wire, impiercing, knits them up,
 As for the taming of a haggard hawk.

It were a wrong, methought, to pass and look
 On others, yet myself the while unseen.
 To my sage counsel therefore did I turn.
 He knew the meaning of the mute appeal,
 Nor waited for my questioning, but said:
 "Speak; and be brief, be subtle in thy words."

On that part of the cornice, whence no rim
 Engarlands its steep fall, did Virgil come;
 On the other side me were the spirits, their cheeks
 Bathing devout with penitential tears,
 That through the dread impalement forced a way.

I turn'd me to them, and "Oh, shades!" said I,
 "Assured that to your eyes unveil'd shall shine
 The lofty light, sole object of your wish,
 So may heaven's grace¹—clear whatsoe'er of foam
 Floats turbid on the conscience, that thenceforth
 The stream of mind roll limpid from its source;
 As ye declare (for so shall ye impart
 A boon I dearly prize) if any soul
 Of Latium dwell among ye: and perchance
 That soul may profit, if I learn so much."

"My brother! we are, each one, citizens
 Of one true city.² Any, thou wouldst say,
 Who lived a stranger in Italia's land."

¹ *So may heaven's grace.*]

Se tosto grazia risolva le schiume
 Di vostra coscienza, sì che chiaro
 Per esso scenda della mente il fiume.

This is a fine moral, and finely expressed. Unless the conscience be cleared from its impurity, which it can only thoroughly be by an influence from above, the mind itself cannot act freely and clearly. "If ye will do his will, ye shall know of the doctrine." John, vii. 17.

² ——— *Citizens*
Of one true city] "For here we have no continuing city, but we seek one to come." Heb. xiii. 14.

So heard I answering, as appear'd, a voice
That onward came some space from whence I stood
A spirit I noted, in whose look was mark'd
Expectance. Ask ye how? The chin was raised
As in one reft of sight. "Spirit," said I,
"Who for thy rise art tutoring (if thou be
That which didst answer to me), or by place,
Or name, disclose thyself, that I may know thee."

"I was," it answer'd, "of Sienna: here
I cleanse away with these the evil life,
Soliciting with tears that He, who is,
Vouchsafe him to us. Though Sapia named,¹
In sapience I excell'd not; gladder far
Of other's hurt, than of the good befell me.
That thou mayst own I now deceive thee not,
Hear, if my folly were not as I speak it.
When now my years sloped waning down the arch,
It so bechanced, my fellow-citizens
Near Colle met their enemies in the field;
And I pray'd God to grant what He had will'd.²
There were they vanquish'd, and betook themselves
Unto the bitter passages of flight.
I mark'd the hunt; and waxing out of bounds
In gladness, lifted up my shameless brow,
And, like the merlin³ cheated by a gleam,
Cried, 'It is over. Heaven! I fear thee not.'
Upon my verge of life I wish'd for peace
With God; nor yet repentance had supplied
What I did lack of duty, were it not
The hermit Piero,⁴ touch'd with charity,
In his devout oraisons thought on me.

¹ *Sapia.*] A lady of Sienna, who living in exile at Colle, was so overjoyed at a defeat which her countrymen sustained near that place, that she declared nothing more was wanting to make her die contented. The Latin annotator on the Monte Casino MS. says of this lady: "fuit uxor D. Cini de Pigezo de Senis."

² *And I pray'd God to grant what He had will'd.*] That her countrymen should be defeated in battle.

³ *The merlin.*] The story of the merlin is, that having been induced by a gleam of fine weather in the winter to escape from his master, he was soon oppressed by the rigor of the season.

⁴ *The hermit Piero.*] Piero Pettinagno, a holy hermit of Florence.

But who art thou that question'st of our state,
 Who go'st, as I believe, with lids unclosed,
 And breathest in thy talk?"—"Mine eyes," said I,
 "May yet be here ta'en from me; but not long;
 For they have not offended grievously
 With envious glances. But the woe beneath¹
 Urges my soul with more exceeding dread.
 That nether load already weighs me down."

She thus: "Who then, amongst us here aloft,
 Hath brought thee, if thou weenest to return?"

"He," answered I, "who standeth mute beside me,
 I live: of me ask therefore, chosen spirit!
 If thou desire I yonder yet should move
 For thee my mortal feet."—"Oh!" she replied,
 "This is so strange a thing, it is great sign [prayer
 That God doth love thee. Therefore with thy
 Sometime assist me: and, by that I crave,
 Which most thou covetest, that if thy feet
 E'er tread on Tuscan soil, thou save my fame
 Amongst my kindred. Them shalt thou behold
 With that vain multitude² who set their hope
 On Telamone's haven; there to fail
 Confounded, more than when the fancied stream
 They sought, of Dian call'd: but they, who lead³
 Their navies, more than ruin'd hopes shall mourn."

¹ *The woe beneath.*] Dante felt that he was much more subject to the sin of pride, than to that of envy; and this is just what we should have concluded of a mind such as his.

² *That vain multitude.*] The Siennese. See Hell, c. xxix. 118. "Their acquisition of Telamone, a seaport on the confines of the Maremma, has led him to conceive hopes of becoming a naval power: but this scheme will prove as chimeric as their former plan for the discovery of a subterraneous stream under their city." Why they gave the appellation of Dianna to the imagined stream, Venturi says he leaves it to the antiquaries of Sienna to conjecture.

³ *They, who lead.*] The Latin note to the Monte Casino MS. informs us, that those who were to command the fleets of the Siennese, in the event of their becoming a naval power, lost their lives during their employment at Telamone, through the pestilential air of the Maremma which lies near that place.

CANTO XIV.

ARGUMENT.

Our Poet on this second cornice finds also the souls of Guido del Duca of Brettinoro, and Rinieri da Calboli of Romagna; the latter of whom, hearing that he comes from the banks of the Arno, inveighs against the degeneracy of all those who dwell in the cities visited by that stream; and the former, in like manner, against the inhabitants of Romagna. On leaving these, our poets hear voices recording noted instances of envy.

"SAY,¹ who is he around our mountain winds,
Or ever death has pruned his wing for flight;
That opes his eyes, and covers them at will?"

"I know not who he is, but know thus much;
He comes not singly. Do thou ask of him,
For thou art nearer to him; and take heed,
Accost him² gently, so that he may speak."

Thus on the right two spirits, bending each
Toward the other, talk'd of me; then both
Addressing me, their faces backward lean'd,
And thus the one³ began: "Oh, soul, who yet
Pent in the body, tendest towards the sky!
For charity, we pray thee, comfort us;
Recounting whence thou comest, and who thou art:
For thou dost make us, at the favor shown thee,
Marvel, as at a thing that ne'er hath been."

"There stretches through the midst of Tuscany,"
I straight began, "a brooklet,⁴ whose well-head

¹ *Say.*] The two spirits who thus speak to each other are, Guido del Duca of Brettinoro, and Rinieri da Calboli of Romagna.

² *Accost him.*] It is worthy of remark, that the Latin annotator on the Monte Casino MS. agrees with Landino in reading "a colo," instead of "accolo," and interprets it as he does: "Nil aliud vult auctor dicere de colo, nisi quod cum interroget ita dulciter ut respondeat (sic) eum ad colum, id est quod tantum respondeat auctor eis quod animus eorum remaneat in quiete et non in suspensio." "The author means to say, that the spirit should interrogate him courteously, that he may return such an answer as shall put a *period* to their suspense." Still I have retained my translation of the common reading generally supposed to be put by syncope for "accoglilo," "accost him."

³ *The one.*] Guido del Duca.

⁴ *A brooklet.*] The Arno, that rises in Falterona, a mountain in the Apennine. Its course is a hundred and twenty miles, according to G. Villani, who traces it accurately.

Springs up in Falterona; with his race
 Not satisfied, when he some hundred miles
 Hath measured. From his banks bring I this frame
 To tell you who I am were words misspent:
 For yet my name scarce sounds on rumor's lip."

"If well I do incorporate with my thought
 The meaning of thy speech," said he, who first
 Address'd me, "thou dost speak of Arno's wave."

To whom the other:¹ "Why hath he conceal'd
 The title of that river, as a man

Doth of some horrible thing?" The spirit, who
 Thereof was question'd, did acquit him thus:

"I know not; but 'tis fitting well the name
 Should perish of that vale; for from the source,²
 Where teems so plenteously the Alpine steep
 Maim'd of Pelorus³ (that doth scarcely pass⁴
 Beyond that limit), even to the point
 Where unto ocean is restored what heaven [streams,
 Drains from the exhaustless store for all earth's
 Throughout the space is virtue worried down,
 As 't were a snake, by all, for mortal foe;
 Or through disastrous influence on the place,
 Or else distortion of misguided wills
 That custom goads to evil: whence in those,
 The dwellers in that miserable vale,
 Nature is so transform'd, it seems as they
 Had shared of Circe's feeding. 'Midst brute swine,⁵
 Worthier of acorns than of other food
 Created for man's use, he shapeth first

¹ *The other.*] Rinieri da Calboli.

² *From the source.*] "From the rise of the Arno in that 'Alpine steep,' the Apennine, from whence Pelorus in Sicily was torn by a convulsion of the earth, even to the point where the same river unites its waters to the ocean, Virtue is persecuted by all."

³ *Maim'd of Pelorus.*] Virg. *Æn.* lib. iii. 414. Lucan, *Phars.* lib. iii. 438:—

——— A hill
 Torn from Pelorus.

Milton, P. L. b. l. 232.

⁴ *That doth scarcely pass.*] "Pelorus is in few places higher than Falterona, where the Arno springs." Lombardi explains this differently, and, I think, erroneously.

⁵ *Midst brute swine.*] The people of Casentino.

His obscure way; then, sloping onward, finds
 Curs,¹ snarlers more in spite than power, from whom
 He turns with scorn aside: still journeying down,
 By how much more the curst and luckless foss²
 Swells out to largeness, e'en so much it finds
 Dogs turning into wolves.³ Descending still
 Through yet more hollow eddies, next he meets
 A race of foxes,⁴ so replete with craft,
 They do not fear that skill can master it.
 Nor will I cease because my words are heard⁵
 By other ears than thine. It shall be well
 For this man,⁶ if he keep in memory
 What from no erring spirit I reveal.
 Lo! I behold thy grandson,⁷ that becomes
 A hunter of those wolves, upon the shore
 Of the fierce stream; and cows them all with dread
 Their flesh, yet living, sets he up to sale,
 Then, like an aged beast, to slaughter dooms.
 Many of life he reaves, himself of worth
 And goodly estimation. Smear'd with gore,
 Mark how he issues from the rueful wood;
 Leaving such havoc, that in thousand years
 It spreads not to prime lustihood again."

As one, who tidings hears of woe to come,
 Changes his looks perturb'd, from whate'er part
 The peril grasp him; so beheld I change
 That spirit, who had turn'd to listen; struck
 With sadness, soon as he had caught the word.

His visage, and the other's speech, did raise
 Desire in me to know the names of both;
 Whereof, with meek entreaty, I inquired.

¹ *Curs.*] The Arno leaves Arezzo about four miles to the left.

² *Foss.*] So in his anger he terms the Arno.

³ *Wolves.*] The Florentines.

⁴ *Foxes.*] The Pisans.

⁵ *My words are heard.*] It should be recollected that Guido still addresses himself to Rinieri.

⁶ *For this man.*] "For Dante, who has told us that he comes from the banks of Arno."

⁷ *Thy grandson.*] Fulcieri da Calboli, grandson of Rinieri da Calboli who is here spoken to. The atrocities predicted came to pass in 1302. See G. Villani, lib. viii. c. lix.

The shade, who late address'd me, thus resumed:
 "Thy wish imports, that I vouchsafe to do
 For thy sake what thou wilt not do¹ for mine.
 But, since God's will is that so largely shine
 His grace in thee, I will be liberal too.
 Guido of Duca know then that I am.
 Envy so parch'd my blood, that had I seen
 A fellow man made joyous, thou hadst mark'd
 A livid paleness overspread my cheek.
 Such harvest reap I of the seed I sow'd. [need
 Oh, man! why place² thy heart where there doth
 Exclusion of participants in good?
 This is Rinieri's spirit; this, the boast
 And honor of the house of Calboli;
 Where of his worth no heritage remains.
 Nor his the only blood, that hath been stript
 ('Twixt Po, the mount, the Reno, and the shore)³
 Of all that truth or fancy⁴ asks for bliss:
 But, in those limits, such a growth has sprung
 Of rank and venom'd roots, as long would mock
 Slow culture's toil. Where is good Lizio?⁵ whert
 Manardi, Traversaro, and Carpigna?⁶
 Oh, bastard slips of old Romagna's line!
 When in Bologna the low artisan,⁷

¹ *What thou wilt not do.*] Dante having declined telling him his name. See v. 22.

² *Why place.*] This will be explained in the ensuing Canto.

³ *'Twixt Po, the mount, the Reno, and the shore.*] The boundaries of Romagna.

⁴ *Fancy.*] "Trastullo." Quadrio, in the notes on the second of the Salmi Penitenziali of our author, understands this in a higher sense, as meaning that joy which results from an easy and constant practice of virtue. See *Opere di Dante*, Zatta ediz. tom. iv. part ii. p. 193. And he is followed by Lombardi.

⁵ *Lizio.*] Lizio da Valbona introduced into Boccaccio's Decameron, G. v. N. 4.

⁶ *Manardi, Traversaro, and Carpigna.*] Arrigo Manardi of Faenza, or, as some say, of Brettinoro; Pier Traversaro, lord of Ravenna; and Guido di Carpigna of Montefeltro.

⁷ *In Bologna the low artisan.*] One who had been a mechanic, named Lambertaccio, arrived at almost supreme power in Bologna.

Quando in Bologna un Fabro si ralligna:
 Quando in Faenza un Bernardin di Fosco.

The pointing and the marginal note of the Monte Casino MS. entirely changed the sense of these two lines. There is a mark of interrogation

And in Faenza yon Bernardin' sprouts,
A gentle cion from ignoble stem.
Wonder not, Tuscan, if thou see me weep,
When I recall to mind those once loved names,
Guido of Prata,² and of Azzo him³
That dwelt with us;⁴ Tignoso⁵ and his troop,
With Traversaro's house and Anastagio's⁶
(Each race disherited); and beside these,
The ladies' and the knights, the toils and ease,
That witch'd us into love and courtesy;⁷

added to each; and by way of answer to both there is written, "Quasi dicat numquam." Fabro is made a proper name, and it is said of him: "Iste fuit Dom. Faber de Lambertaciis de Bononia;" and Benvenuto da Imola calls him "Nobilis Miles." I have not ventured to alter the translation so as to make it accord with this interpretation, as it must have been done in the face, I believe, of nearly all the editions, and, as far as may be gathered from the silence of Lombardi, of the MSS. also which that commentator had consulted. But those who wish to see more on the subject, are referred to Monti's *Proposta*, tom. iii. pte 2, under the word "Ralignare."

¹ *Yon Bernardin.*] Bernardin di Fosco, a man of low origin, but great talents, who governed at Faenza.

² *Prata.*] A place between Faenza and Ravenna.

³ *Of Azzo him.*] Ugolino, of the Ubaldini family in Tuscany.

⁴ *With us.*] Lombardi claims the reading, "nosco," instead of "vosco," "with us," instead of "with you," for his favorite edition; but it is also in Landino's of 1488.

⁵ *Tignoso.*] Federigo Tignoso of Rimini.

⁶ *Traversaro's house and Anastagio's.*] Two noble families of Ravenna. See v. 100. She, to whom Dryden has given the name of Honoria, in the fable so admirably paraphrased from Boccaccio, was of the former: her lover and the spectre were of the Anastagi family. See Canto xxviii. 20.

⁷ *The ladies, &c.*]

Le Donne, e i cavalier, gli affianni, e gli agi
Che ne 'nvogliava amore e cortesia.

These two lines express the true spirit of chivalry. "Agi" is understood, by the commentators whom I have consulted, to mean "the ease procured for others by the exertions of knight-errantry." But surely it signifies the alternation of ease with labor. Venturi is of opinion that the opening of the *Orlando Furioso*—

Le donne, I cavalier, l'arme, gli amori,
Le cortesia, l'audaci imprese io canto,

originates in this passage.

⁸ *Courtesy.*] "Cortesia e onestade," &c. *Convito*, p. 65. "Courtesy and honor are all one; and because anciently virtue and good manners were usual in courts, as the contrary now is, this term was derived from thence: courtesy was as much as to say, custom of courts; which word, if it were now taken from courts, especially those of Italy, would be no other than turpitude," "turpezza."

— Courtesy,
Which oft is sooner found in lowly sheds,

Where now such malice reigns in recreant hearts.
 Oh, Brettinoro!¹ wherefore tarriest still,
 Since forth of thee thy family hath gone,
 And many, hating evil, join'd their steps?
 Well doeth he, that bids his lineage cease,
 Bagnacavallo;² Castracaro ill,
 And Conio worse,³ who care to propagate
 A race of Counties⁴ from such blood as theirs.
 Well shall ye also do, Pagani,⁵ then
 When from amongst you hies your demon child;
 Not so, howe'er,⁶ that thenceforth there remain
 True proof of what ye were. Oh, Hugolin,⁷
 Thou sprung of Fantolini's line! thy name
 Is safe; since none is look'd for after thee

With smoky rafters, than in tapstry halls
 And courts of princes, where it first was named,
 And yet is most pretended. *Milton, Comus.*

Marino has exceeded his usual extravagance in his play on this word.

Ma come può vero diletto? ò come
 Vera quiete altrui donar la Corte?
 Le diè la Cortesia del proprio nome
 Solo il principio, il fine ha della Morte.

Adone, c. ix. st. 77.

¹ *Oh, Brettinoro.*] A beautifully situated castle in Romagna, the hospitable residence of Guido del Duca, who is here speaking. Landino relates, that there were several of this family, who, when a stranger arrived amongst them, contended with one another by whom he should be entertained; and that in order to end this dispute, they set up a pillar with as many rings as there were fathers of families amongst them, a ring being assigned to each, and that accordingly as a stranger on his arrival hung his horse's bridle on one or other of these, he became his guest to whom the ring belonged.

² *Bagnacavallo.*] A castle between Imola and Ravenna.

³ — *Castracaro ill.*

And Conio worse.] Both in Romagna.

⁴ *Counties.*] I have used this word here for "Counts," as it is in Shakspeare.

⁵ *Pagani.*] The Pagani were lords of Faenza and Imola. One of them, Machinardo, was named *the Demon*, from his treachery. See Hell, Canto xxvii. 47, and note.

⁶ *Not so, howe'er.*] "Yet your offspring will be stained with some vice, and will not afford true proof of the worth of your ancestors."

⁷ *Hugolin.*] Ugolino Ubaldini, a noble and virtuous person in Faenza, who, on account of his age probably, was not likely to leave any offspring behind him. He is enumerated among the poets by Crescimbeni, and by Tiraboschi, Mr. Mathias' edit. vol. i. p. 143; and Peticari cites a beautiful little poem by him in the *Apologia di Dante*, parte ii. c. 27, but with so little appearance of antiquity that nothing less than the assurance of so able a critic could induce one for a moment to receive it as genuine,

To cloud its lustre, warping from thy stock.
But, Tuscan! go thy ways; for now I take
Far more delight in weeping, than in words.
Such¹ pity for your sakes hath wrung my heart."

We knew those gentle spirits, at parting, heard
Our steps. Their silence therefore, of our way,
Assured us. Soon as we had quitted them,
Advancing onward, lo, a voice that seem'd
Like volley'd lightening, when it rives the air,
Met us, and shouted, "Whosoever finds
Will slay me;"² then fled from us, as the bolt
Lanced sudden from a downward-rushing cloud.
When it had given short truce unto our hearing,
Behold the other with a crash as loud
As the quick-following thunder: "Mark in me
Aglauros,³ turn'd to rock." I, at the sound
Retreating, drew more closely to my guide.

Now in mute stillness rested all the air;
And thus he spake: "There was the galling bit,⁴
Which⁵ should keep man within his boundary.
But your old enemy so baits the hook,
He drags you eager to him. Hence nor curb
Avails you, nor reclaiming call. Heaven calls,⁶

¹ *Such.*] Here again the Nidobeatina edition adopted by Lombardi, and the Monte Casino MS. differ from the common reading, and both have

Si m' ha nostra region la mente stretta.

Our country's sorrow has so wrung my heart,
instead of

Si m' ha vostra region, &c.

² ——— *Whosoever finds
Will slay me.*] The words of Cain, Gen. iv. 14.

³ *Aglauros.*] Ovid, Met. lib. ii. fab. 12.

⁴ *There was the galling bit.*] Referring to what had been before said, Canto xiii. 35. The commentators remark the unusual word "*camo*," which occurs here in the original; but they have not observed, I believe, that Dante himself uses it in the *De Monarchiâ*. lib. iii. p. 155. For the Greek word *χαμὸν* see a fragment of S. Petrus Alex. in Routh's *Reliquiæ Sacræ*, vol. iii. p. 342, and note.

⁵ *Which.*] Mr. Darley has noticed the omission of this line in the former editions.

⁶ *Heaven calls.*]

Or ti solleva a più beata spene,
Mirando il ciel, che ti si voive intorno
Immortal ed adorno.

Petrarca, Canzone. I'vo pensando,

And, round about you wheeling, courts your gaze
 With everlasting beauties. Yet your eye
 Turns with fond doting still upon the earth.
 Therefore He smites you who discerneth all."

CANTO XV.

ARGUMENT.

An angel invites them to ascend the next steep. On their way Dante suggests certain doubts, which are resolved by Virgil; and, when they reach the third cornice, where the sin of anger is purged, our poet, in a kind of waking dream, beholds remarkable instances of patience; and soon after they are enveloped in a dense fog.

As much¹ as 'twixt the third hour's close and dawn,
 Appareth of heaven's sphere, that ever whirls
 As restless as an infant in his play;
 So much appear'd remaining to the sun
 Of his slope journey towards the western goal.

Evening was there, and here the noon of night;
 And full upon our forehead smote the beams.
 For round the mountain, circling, so our path
 Had led us, that towards the sun-set now
 Direct we journey'd; when I felt a weight
 Of more exceeding splendor, than before,
 Press on my front. The cause unknown, amaze.
 Possess'd me! and both hands² against my brows
 Lifting I interposed them, as a screen,
 That of its gorgeous superflux of light
 Clips the diminish'd orb. As when the ray,³

¹ *As much.*] It wanted three hours of sunset.

² *Both hands.*]

Raising his hands to save the dazzled sense.

Southey's Thalaba, b. xii.

³ *As when the ray.*]

*Sicut aquæ tremulum labris ubi lumen aënis
 Sole repperçussum, aut radiantis imagine lunæ,
 Omnia pervolitat late loca, jamq̃ue sub auras
 Erigitur, summique ferit laquearia tecti.*

Æn. lib. viii. 25.

Striking on water or the surface clear
 Of mirror, leaps unto the opposite part,
 Ascending at a glance,¹ e'en as it fell,
 And as much² differs from the stone, that falls
 Through equal space, (so practic skill hath shown;)
 Thus, with refracted light, before me seem'd
 The ground there smitten; whence, in sudden haste
 My sight recoil'd. "What is this, sire beloved!
 'Gainst which I strive to shield the sight in vain?"
 Cried I, "and which towards us moving seems!"

"Marvel not, if the family of heaven,"
 He answer'd "yet with dazzling radiance dim
 Thy sense. It is a messenger who comes,
 Inviting man's ascent. Such sights ere long,
 Not grievous, shall impart to thee delight,
 As thy perception is by nature wrought
 Up to their pitch." The blessed angel, soon
 As we had reach'd him, hail'd us with glad voice:
 "Here enter on a ladder far less steep
 Than ye have yet encounter'd." We forthwith
 Ascending, heard behind us chanted sweet,
 "Blessed the merciful,"³ and "Happy thou,
 That conquer'st." Lonely each, my guide and I,
 Pursued our upward way; and as we went,
 Some profit from his words I hoped to win,
 And thus of him inquiring, framed my speech:
 "What meant Romagna's spirit,⁴ when he spake
 Of bliss exclusive, with no partner shared?"

He straight replied: "No wonder, since he knows

¹ *Ascending at a glance.*]

Quod simul ac primum sub divo splendor aequal
 Ponitur: extemplo, coelo stellante, serena
 Sidera respondent in aquâ radiantia mundi.
 Jamne vides igitur, quam parvo tempore imago
 Ætheris ex oris ad terrarum accidat oras.

Lucret. lib. iv. 215.

² *And as much.*] Lombardi, I think justly, observes that this does not refer to the length of time which a stone is in falling to the ground, but to the perpendicular line which it describes when falling, as contrasted with the angle of incidence formed by light reflected from water or from a mirror.

³ *Blessed the merciful.*] Mat. v. 7.

⁴ *Romagna's spirit.*] Guido del Duca, of Brettinoro, whom we have seen in the preceding Canto.

What sorrow waits on his own worst defect
 If he chide others, that they may less mourn
 Because ye point your wishes at a mark,
 Where, by communion of possessors' part
 Is lessen'd, envy bloweth up men's sighs.
 No fear if that might touch ye, if the love
 Of higher sphere exalted your desire.
 For there,¹ by how much more they call it *ours*,
 So much propriety of each in good
 Increases more, and heighten'd charity
 Wraps that fair cloister in a brighter flame."

"Now lack I satisfaction more," said I,
 "Than if thou hadst been silent at the first;
 And doubt more gathers on my laboring thought.
 How can it chance, that good distributed,
 The many, that possess it, makes more rich,
 Than if 'twere shared by few?" He answering thus:
 "Thy mind, reverting still to things of earth,
 Strikes darkness from true light. The highest good
 Unlimited, ineffable, doth so speed
 To love, as beam to lucid body darts,
 Giving as much of ardor as it finds.
 The sempiternal effluence streams abroad,
 Spreading, wherever charity extends.
 So that the more aspirants to that bliss
 Are multiplied, more good is there to love,
 And more is loved; as mirrors, that reflect,
 Each unto other, propagated light.
 If these my words avail not to allay
 Thy thirsting, Beatrice thou shalt see,
 Who of this want, and of all else thou hast,
 Shall rid thee to the full. Provide but thou,²
 That from thy temples may be soon erased,

¹ *For there.*] Landino has here cited, in addition to Seneca and Boetius, the two following apposite passages from Augustine and Saint Gregory: "Nullo modo fit minor accedente consortio possessio bonitatis, quam tanto latius quanto concordius individua sociorum possidet caritas." *Augustin de Civitate Dei*. "Qui facibus invidiæ carere desiderat, illam possessionem appetat, quam numerus possidentium non angustat."

² *Provide but thou.*] "Take heed that thou be healed of the five remaining sins, as thou already art of the two, namely, pride and envy,"

E'en as the two already, those five scars,
 That, when they pain thee worst, then kindest heal."
 "Thou," I had said, "content'st me;" when I saw
 The other round was gain'd, and wondering eyes
 Did keep me mute. There suddenly I seem'd
 By an extatic vision wrapt away;
 And in a temple saw, methought, a crowd
 Of many persons, and at the entrance stood
 A dame,¹ whose sweet demeanor did express
 A mother's love, who said, "Child! why hast thou
 Dealt with us thus? Behold thy sire and I
 Sorrowing have sought thee;" and so held her peace;
 And straight the vision fled. A female next
 Appear'd before me, down whose visage coursed
 Those waters that grief forces out from one
 By deep resentment stung, who seemed to say:
 "If thou, Pisistratus, be lord indeed
 Over this city,² named with such debate
 Of adverse gods, and whence each science sparkles,
 Avenge thee of those arms, whose bold embrace
 Hath clasp'd our daughter; and to her meseem'd,
 Benign and meek, with visage undisturb'd,
 Her sovereign spake: "How shall we those requite³
 Who wish us evil, if we thus condemn
 The man that loves us?" After that I saw
 A multitude, in fury burning, slay
 With stones a stripling youth,⁴ and shout amain
 "Destroy, destroy;" and him I saw, who bow'd
 Heavy with death unto the ground, yet made
 His eyes, unfolded upward, gates to heaven,
 Praying forgiveness of the Almighty Sire.
 Amidst that cruel conflict, on his foes,
 With looks that win compassion to their aim.

¹ *A dame.*] Luke ii. 48.

² *Over this city.*] Athens, named after Ἀθήνη, Minerva, in consequence of her having produced a more valuable gift for it in the olive, than Neptune had done in the horse.

³ *How shalt we those requite.*] The answer of Pisistratus the tyrant to his wife, when she urged him to inflict the punishment of death on a young man, who, inflamed with love for his daughter, had snatched a kiss from her in public. The story is told by Valerius Maximus, lib. v. 1.

⁴ *A stripling youth.*] The protomartyr Stephen.

Soon as my spirit, from her airy flight
Returning, sought again the things whose truth
Depends not on her shaping, I observed
She had not roved to falsehood in her dreams.

Meanwhile the leader, who might see I moved
As one who struggles to shake off his sleep,
Exclaim'd: "What ails thee, that thou canst not hold
Thy footing firm; but more than half a league
Hast travel'd with closed eyes and tottering gait,
Like to a man by wine or sleep o'ercharged?"

"Beloved father! so thou deign," said I,
"To listen, I will tell thee what appear'd
Before me, when so fail'd my sinking steps."

He thus: "Not if thy countenance were mask'd
With hundred vizards, could a thought of thine,
How small soe'er, elude me. What thou saw'st
Was shown, that freely thou mightst ope thy heart
To the waters of peace, that flowed diffused
From their eternal fountain. I not ask'd
What ails thee? for such cause as he doth, who
Looks only with that eye which sees no more,
When spiritless the body lies; but ask'd
To give fresh vigor to thy foot. Such goads,
The slow and loitering need; that they be found
Not wanting, when their hour of watch returns."

So on we journey'd, through the evening sky
Gazing intent, far onward as our eyes
With level view, could stretch against the bright
Vespertine ray: and lo! by slow degrees
Gathering, a fog made towards us, dark as night.
There was no room for 'scaping; and that mist
Ereft us, both of sight and pure air.

CANTO XVI.

ARGUMENT.

As they proceed through the mist, they hear the voices of spirits praying. Marco Lombardo, one of these, points out to Dante the error of such as impute our actions to necessity; explains to him that man is endued with free will; and shows that much of human depravity results from the undue mixture of spiritual and temporal authority in rulers.

HELL's dunnest gloom, or night unlustrous, dark,
Of every planet 'reft, and pall'd in clouds,
Did never spread before the sight a veil
In thickness like that fog, nor to the sense
So palable and gross. Entering its shade,
Mine eye endured not with unclosed lids;
Which marking, near me drew the faithful guide,
Offering me his shoulder for a stay.

As the blind man behind his leader walks,
Lest he should err, or stumble unawares
On what might harm him or perhaps destroy;
I journey'd through that bitter air foul,
Still listening to my escort's warning voice,
"Look that from me thou part not." Straight I heard
Voices, and each one seem'd to pray for peace,
And for compassion, to the Lamb of God
That taketh sins away. Their prelude still
Was "Agnus Dei;" and through all the choir,
One voice, one measure ran, that perfect seem'd
The concord of their song. "Are these I hear
Spirits, Oh master?" I exclaim'd; and he,
"Thou aim'st aright: these loose the bonds of wrath."

"Now who art thou, that through our smoke dost
And speak'st of us, as thou' thyself e'en yet [cleave,
Dividedst time by calends?" So one voice
Bespake me; whence my master said, "Reply,
And ask, if upward hence the passage lead."

"Oh being! Who dost make the pure, to stand

Beautiful once more in thy Maker's sight;
 Along with me: and thou shalt hear and wonder.*
 Thus I, whereto the spirit answering spake:
 "Long as 'tis lawful for me, shall my steps
 Follow on thine; and since the cloudy smoke
 Forbids the seeing, hearing in its stead
 Shall keep us join'd." I then forthwith began:
 "Yet in my mortal swathing, I ascend
 To higher regions; and am hither come
 Through the fearful agony of hell.
 And, if so largely God hath doled his grace,
 That, clean beside all modern precedent,
 He wills me to behold his kingly state;
 From me conceal not who thou wast, ere death
 Had loosed thee; but instruct me: and instruct
 If rightly to the pass I tend; thy words
 The way directing, as a safe escort."

"I was of Lombardy, and Marco call'd:¹
 Not inexperienced of the world, that worth
 I still affected, from which all have turn'd
 The nerveless bow aside. Thy course tends right
 Unto the summit:" and, replying thus,
 He added, "I beseech thee pray for me,
 When thou shalt come aloft." And I to him:
 "Accept my faith for pledge I will perform
 What thou requirest. Yet one doubt remains,
 That wrings me sorely, if I solve it not.
 Singly before it urged me, doubled now
 By thine opinion, when I couple that [other.
 With one elsewhere² declared; each strengthening

¹ *I was of Lombardy, and Marco call'd.*] A Venetian gentleman. "Lombardo," both was his surname and denoted the country to which he belonged. G. Villani, lib. vii. cap. cxx. terms him "a wise and worthy courtier." Benvenuto da Imola, says Landino, relates of him, that being imprisoned and not able to pay the price of his ransom, he applies by letter to his friend Riccardo da Camino, lord of Trevigi, for relief. Riccardo set on foot a contribution among several nobles of Lombardy for the purpose; of which when Marco was informed, he wrote back with much indignation to Riccardo, that he had rather die than remain under obligations to so many benefactors. It is added that Riccardo then paid the whole out of his own purse. Of this generous man I have occasion to speak again in the notes to Canto viii. 71, and to Par Canto ix. 48.

² *Elsewhere.*] He refers to what Guido del Duca had said in the fourteenth Canto, concerning the degeneracy of his countrymen,

The world indeed is even so forlorn
Of all good, as thou speak'st it, and so swarms
With every evil. Yet, beseech thee, point
The cause out to me, that myself may see,
And unto others show it: for in heaven
One places it, and one on earth below."

Then heaving forth a deep and audible sigh,
"Brother!" he thus began, "the world is blind;
And thou in truth comest from it. Ye, who live,
Do so each cause refer to heaven above,
E'en as its motion, of necessity,
Drew with it all that moves. If this were so,¹
Free choice in you were none; nor justice would
There should be joy for virtue, woe for ill.
Your movements have their primal bent from heaven;
Not all: yet said I all; what then ensues?
Light have ye still to follow evil or good,
And of the will free power, which, if it stand
Firm and unwearied in Heaven's first assay,
Conquers at last, so it be cherish'd well,
Triumphant over all. To mightier force,²

¹ *If this were so.*] Mr. Crowe, in his Lewesdon Hill, has expressed similar sentiments with much energy.

— Of this be sure,
Where freedom is not, there no virtue is:
If there be none, this world is all a cheat,
And the divine stability of heaven
(That assured seat for good men after death)
Is but a transient cloud, display'd so fair
To cherish virtuous hope, but at our need
Eludes the sense, and fools our honest faith,
Vanishing in a lie, &c.

So, also, Frezzi, in his Quadriregio.

Or sappi ben che Dio ha dato il freno
A voi di voi; e, se non fosse questo,
Libero arbitrio in voi sarebbe meno.

Lib. ii. cap. 1

There is much more on this subject at the conclusion of the eighth Capitolo of this book. Compare also Origen. in Genesin. Patrum Græcor. vol. xi. p. 14. Werceburgi, 1783, 8vo. and Tertullian, Contra Marcionem, lib. ii. p. 458. Lutetiæ, 1641, fol. A very noble passage on the freedom of the will occurs in the first book De Monarchiâ, beginning, "Et humanum genus, potissimum liberum, optime se habet." "The human race, when most completely free, is in its highest state of excellence."

² *To mightier force.*] "Though ye are subject to a higher power than that of the heavenly constellations, even to the power of the great Creator himself, yet ye are still left in the possession of liberty."

To better nature subject, ye abide
 Free, not constrain'd by that which forms in you
 The reasoning mind uninfluenced of the stars.
 If then the present race of mankind err,
 Seek in yourselves the cause, and find it there.
 Herein thou shalt confess me no false spy. [beholds
 "Forth from his plastic hand, who charm'd
 Her image ere she yet exist, the soul
 Comes like a babe, that wantons sportively,¹
 Weeping and laughing in its wayward moods;
 As artless, and as ignorant of aught,
 Save that her Maker being one who dwells
 With gladness ever, willingly she turns
 To whate'er yields her joy. Of some slight good
 The flavor soon she tastes; and, snared by that,
 With fondness she pursues it; if no guide
 Recall, no rein direct her wandering course.
 Hence it behoved, the law should be a curb;
 A sovereign hence behoved, whose piercing view
 Might mark at least the fortress² and main tower
 Of the true city. Laws indeed there are:
 But who is he observes them? None; not he,
 Who goes before, the shepherd of the flock,
 Who³ chews the cud but doth not cleave the hoof.
 Therefore the multitude, who see their guide
 Strike at the very good they covet most,
 Feed there and look no further. Thus the cause
 Is not corrupted nature in yourselves,

¹ *Like a babe, that wantons sportively.*] This reminds us of the Emperor Hadrian's verses to his departing soul.

Animula vagula blandula, &c.

² *The fortress.*] Justice, the most necessary virtue in the chief magistrate, as the commentators for the most part explain it: and it appears manifest from all our poet says in his first book *De Monarchiâ*, concerning the authority of the temporal Monarch and concerning Justice, that they are right. Yet Lombardi understands the law here spoken of to be the law of God; the *sovereign*, a spiritual ruler, and *the true city*, the society of true believers; so that the *fortress*, according to him, denotes the principal parts of Christian duty.

³ *Who.*] He compares the Pope, on account of the union of the temporal with the spiritual power in his person, to an unclean beast in the Levitical law. "The camel, because he cheweth the cud, but divideth not the hoof; he is unclean unto you," *Levit. xi. 4.*

But ill-conducting, that hath turn'd the world
To evil. Rome, that turn'd it unto good,
Was wont to boast two suns,¹ whose several beams
Cast light on either way, the world's and God's.
One since hath quench'd the other; and the sword
Is grafted on the crook; and, so conjoin'd,
Each must perforce decline to worse, unawed
By fear of other. If thou doubt me, mark
The blade: each herb is judged of by its seed.
That land,² through which Adice and the Po
Their waters roll, was once the residence
Of courtesy and valor, ere the day³
That frown'd on Frederick; now secure may pass
Those limits, whosoe'er hath left, for shame,
To talk with good men, or come near their haunts.
Three aged ones are still found there, in whom
The old time⁴ chides the new: these deem it long
Ere God restores them to a better world:
The good Gherardo;⁵ of Palazzo he,

¹ *Two suns.*] The Emperor and the Bishop of Rome. There is something similar to this in the *De Monarchiâ*, lib. iii. p. 138. "They say first, according to that text in Genesis, that God made two great lights, the greater light and the lesser, the one to rule the day, and the other the night; then, that as the moon, which is the lesser light, has no brightness, except as she receives it from the sun, so neither has the temporal kingdom authority, except what it receives from the spiritual government." The fallacy of which reasoning (if such it can be called) he proceeds to prove.

² *That land.*] Lombardy.

³ *Ere the day.*] Before the Emperor Frederick II. was defeated before Parma, in 1248. G. Villani, lib. vi. cap. xxxv.

⁴ *The old time.*] L'antica età.

— It is silly sooth,
And dallies with the innocence of love,
Like the old age.

Shakspeare, Twelfth Night, act ii, sc. 4.

⁵ *The good Gherardo.*] Gherardo da Camino, of Trevigi. He is honorably mentioned in our poet's *Convito*, p. 173. "Let us suppose that Gherardo da Camino had been the grandson of the meanest hind that ever drank of the Sile or the Cagnano, and that his grandfather was not yet forgotten; who will dare to say that Gherardo da Camino was a mean man, and who will not agree with me in calling him noble? Certainly no one, however presumptuous, will deny this; for such he was, and as such let him ever be remembered." Tiraboschi supposes him to have been the same Gherardo with whom the Provençal poets were used to meet a hospitable reception. "This is probably that same Gherardo, who, together with his sons, so early as before the year 1524, gave a kind and hospitable reception to the Provençal poets." Mr Mathias' edition, tom. i. p. 137.

Conrad;¹ and Guido of Castello,² named
 In Gallic phrase more fitly the plain Lombard.
 On this at last conclude. The Church of Rome,
 Mixing two governments that ill assort,
 Hath miss'd her footing, fallen into the mire,³
 And there herself and burden much defiled."

"Oh, Marco!" I replied, "thine arguments
 Convince me: and the cause I now discern,
 Why of the heritage no portion came
 To Levi's offspring. But resolve me this:
 Who that Gherardo is, that as thou say'st
 Is left a sample of the perish'd race,
 And for rebuke to this untoward age?"

"Either thy words," said he, "deceive, or else
 Are meant to try me; that thou, speaking Tuscan,
 Appear'st not to have heard of good Gherardo;
 The sole addition that, by which I know him;
 Unless I borrow'd from his daughter Gaia⁴
 Another name to grace him. God be with you.
 I bear you company no more. Behold [mist.
 The dawn with white ray glimmering through the
 I must away—the angel comes—ere he
 Appear." He said, and would not hear me more.

¹ *Conrad.*] Currado da Palazzo, a gentleman of Brescia.

² *Guido of Castello.*] Of Reggio. All the Italians were called Lombards by the French.

³ *Fallen into the mire.*] There is a passage resembling this in the De Vulg. Eloq. lib. ii. cap. 4. "Ante omnia ergo dicimus unumquemque debere materiæ pondus propriis humeris excipere æquale, ne forte numerorum nimio gravatam virtutem in cænum cespitare necesse sit."

⁴ *His daughter Gaia.*] A lady equally admired for her modesty, the beauty of her person, and the excellency of her talents. Gaia, says Tira-boschi, may perhaps lay claim to the praise of having been the first among the Italian ladies, by whom the vernacular poetry was cultivated. This appears (although no one has yet named her as a poetess) from the MS. Commentary on the Commedia of Dante, by Giovanni da Serravalle, afterwards bishop of Fermo, where, commenting on Canto xvi. of the Purgatory, he says: "De istâ Gajâ filiâ dicti boni Gerardi, possent dici multæ laudes, quia fuit prudens domina, literata, magni consilii, et magnæ prudentiæ, maximæ pulchritudinis, quæ scivit bene loqui *rhytmatice in vulgari.*"

CANTO XVII.

— —
ARGUMENT.

The poet issues from that thick vapor; and soon after his fancy represents to him in lively portraiture some noted examples of anger. This imagination is dissipated by the appearance of an angel, who marshals them onward to the fourth cornice, on which the sin of gloominess or indifference is purged; and here Virgil shows him that this vice proceeds from a defect of love, and that all love can be only two sorts, either natural, or of the soul; of which sorts the former is always right, but the latter may err either in respect of object or of degree.

CALL to remembrance, reader, if thou e'er
Hast on an Alpine height¹ been ta'en by cloud,
Through which thou saw'st no better than the mole
Doth through opacous membrane; then, whene'er
The watery vapors dense began to melt
Into thin air, how faintly the sun's sphere
Seem'd wading through them: so thy nimble thought
May image, how at first I re-beheld
The sun, that bedward now his couch o'erhung.

Thus, with my leader's feet still equaling pace,
From forth that cloud I came, when now expired
The parting beams from off the nether shores.

Oh, quick and forgetive power! that sometimes
So rob us of ourselves, we take no mark [dost
Though round about us thousand trumpets clang;
What moves thee, if the senses stir not? Light
Moves thee from heaven, spontaneous, self-inform'd;
Or, likelier, gliding down with swift illapse
By will divine. Portray'd before me came
The traces of her dire impiety,
Whose form was changed into the bird, that most

¹ *On an Alpine height.*] "Nell' alpe." Although the Alps, as Landino remarks, are properly those mountains which divide Italy from France, yet from them all high mountains are in the Tuscan language, though not in the Latin, termed Alps. Milton uses the word thus generally in the *Samson Agonistes*:

Nor breath of vernal air from snowy Alp.

And this is a sufficient answer to the charge of impropriety, which is brought by Doctor Johnson, on the introduction of it into that drama. See the *Rambler*, No. 140.

Delights itself in song: and here my mind
 Was inwardly so wrapt, it gave no place
 To aught that ask'd admittance from without.
 Next shower'd into my fantasy a shape
 As of one crucified,² whose visage spake
 Fell rancor, malice deep, wherein he died;
 And round him Ahasuerus the great king;
 Esther his bride; and Mordecai the just,
 Blameless in word and deed. As of itself
 That unsubstantial coinage of the brain
 Burst like a bubble,³ when the water fails
 That fed it; in my vision straight uprose
 A damsel⁴ weeping loud, and cried, "Oh queen!

¹ *The bird that most*

Delights itself in song.] I cannot think with Vellutello, that the swallow is here meant. Dante probably alludes to the story of Philomela, as it is found in Homer's *Odyssey*, b. xix. 518, rather than as later poets have told it. "She intended to slay the son of her husband's brother Amphion, incited to it by the envy of his wife, who had six children, while herself had only two, but through mistake slew her own son Itylus, and for her punishment was transformed by Jupiter into a nightingale." Cowper's note on this passage. In speaking of the nightingale, let me observe, that while some have considered its song as a melancholy, and others as a cheerful one, Chiabrera appears to have come nearest the truth, when he says, in the *Alcippo*, act i. sc. 1.

Non mai si stanca d'iterar le note,
 O gioconde o dogliose,
 Al sentir dilettose.

Unwearied still reiterates her lays,
 Jocund and sad, delightful to the ear.

See a very pleasing letter on this subject by a late illustrious statesman. *Address to the reader prefixed to Fox's History of James II.* Edit. 1808, p. xii.; and a beautiful poem by Mr. Coleridge. I know not whether the following lines by a neglected poet have yet been noticed, as showing the diversity of opinions that have prevailed respecting the song of this bird.

— The cheerful birds

With sweetest notes to sing their Maker's praise,
 Among the which, the merrie nightingale
 With swete and swete, her breast against a thorn,
 Rings out all night. *Vallans, Tale of Two Swannes.*

² *One Crucified.*] Haman. See the book of Esther, c. vii. "In the Lunetta of Haman, we owe the sublime conception of his figure (by Michael Angelo) to this passage." *Fuseli, Lecture iii.* note.

³ *Like a bubble.*]

The earth hath bubbles, as the water has,
 And these are of them.

Shakspeare, Macbeth, act i. sc. 3.

⁴ *A damsel.*] Lavinia, mourning for her mother Amata, who, impelled by grief and indignation for the supposed death of Turnus, destroyed herself. *Æn.* lib. xii. 59^o

Oh mother! wherefore has intemperate ire
Driven thee to loathe thy being? Not to lose
Lavinia, desperate thou hast slain thyself.
Now hast thou lost me. I am she, whose tears
Mourn, ere I fall, a mother's timeless end."

E'en as a sleep breaks off, if suddenly
New radiance strike upon the closed lids,
The broken slumber quivering ere it dies;¹
Thus, from before me sunk that imagery,
Vanishing, soon as on my face there struck
The light, outshining far our earthly beam.
As round I turn'd me to survey what place
I had arrived at, "Here ye mount:" exclaim'd
A voice, that other purpose left me none
Save will so eager to behold who spake,
I could not choose but gaze. As 'fore the sun,
That weighs our vision down, and veils his form
In light transcendent, thus my virtue fail'd
Unequal. "This is Spirit from above,
Who marshals us our upward way, unsought;
And in his own light shrouds him. As a man
Doth for himself, so now is done for us.
For whoso waits imploring, yet sees need
Of his prompt aidance, sets himself prepared
For blunt denial, ere the suit be made.
Refuse we not to lend a ready foot
At such inviting: haste we to ascend,
Before it darken: for we may not then,
Till morn again return." So spake my guide;
And to one ladder both address'd our steps;
And the first stair approaching, I perceived
Near me as 'twere the waving of a wing,
That fann'd my face, and whisper'd: "Blessed they,
The peace-makers:" they know not evil wrath."

¹ *The broken slumber quivering ere it dies.*] Venturi suggests that this bold and unusual metaphor may have been formed on that in Virgil

Tempus erat quo prima quies mortalibus ægris
Incipit, et dono divûm gratissima serpit.

Æn. lib. ii. 268.

² *The peace-makers.*] "Blessed are the peace-makers; for they shall be called the children of God." *Matt.* v. 9.

Now to such height above our heads were raised
 The last beams, follow'd close by hooded night,
 That many a star on all sides through the gloom
 Shone out. "Why partest from me, Oh my strength?"
 So with myself I communed; for I felt
 My o'ertoil'd sinews slacken. We had reach'd
 The summit, and were fix'd like to a bark
 Arrived at land. And waiting a short space,
 If aught should meet mine ear in that new round,
 Then to my guide I turn'd, and said: "Loved sire!
 Declare what guilt is on this circle purged.
 If our feet rest, no need thy speech should pause."

He thus to me: "The love¹ of good, whate'er
 Wanted of just proportion, here fulfils.
 Here plies afresh the oar, that loiter'd ill.
 But that thou mayst yet clearer understand,
 Give ear unto my words; and thou shalt cull
 Some fruit may please thee well, from this delay.

"Creator, nor created being, e'er,
 My son" he thus began, "was without love,
 Or natural,² or the free spirit's growth.
 Thou hast not that to learn. The natural still
 Is without error: but the other swerves,
 If on ill object bent, or through excess
 Of vigor, or defect. While e'er it seeks³
 The primal blessings,⁴ or with measure due
 The inferior,⁵ no delight, that flows from it,
 Partakes of ill. But let it warp to evil,
 Or with more ardor than behooves, or less.

¹ *The love.*] "A defect in our love towards God, or lukewarmness in piety, is here removed."

² *Or natural.*] Lombardi refers to the *Convito*, Canz. i. Tratt. 2. cap. 3, where this subject is diffusely treated by our Poet.

³ *While e'er it seeks.*] So Frezzi:—

E s'egli è ben, che d'altro ben dipenda,
 Non s'ami quasi per se esistente,
 Se vuoi, che quando è tolto, non t'offenda.

Il Quadrir. lib. ii. cap. 14.

This Capitolo, which describes the punishment of those who give way to inordinate grief for the loss of their kindred, is marked by much power of imagination and a sublime morality.

⁴ *The primal blessings.*] Spiritual good.

⁵ *The inferior.*] Temporal good.

Pursue the good; the thing created then
 Works 'gainst its maker. Hence thou must infer,
 That love is germin of each virtue in ye,
 And of each act no less, that merits pain.
 Now¹ since it may not be, but love intend
 The welfare mainly of the thing it loves,
 All from self-hatred are secure; and since
 No being can be thought to exist apart,
 And independent of the first, a bar
 Of equal force restrains from hating that.
 "Grant the distinction just; and it remains
 The evil must be another's, which is loved.
 Three ways such love is gender'd in your clay.
 There is² who hopes (his neighbor's worth deprest)
 Pre-eminence himself; and covets hence,
 For his own greatness, that another fall.
 There is³ who so much fears the loss of power,
 Fame, favor, glory, (should his fellow mount
 Above him,) and so sickens at the thought,
 He loves their opposite: and there is he,⁴
 Whom wrong or insult seems to gall and shame,
 That he doth thirst for vengeance; and such needs
 Must dote on others evil. Here beneath,
 This threefold love is mourn'd.⁵ Of the other sort
 Be now instructed; that which follows good,
 But with disorder'd and irregular course.

"All indistinctly apprehend a bliss,
 On which the soul may rest; the hearts of all
 Yearn after it; and to that wished bourn
 All therefore strive to tend. If ye behold,
 Or seek it, with a love remiss and lax;
 This cornice, after just repenting, lays

¹ Now.] "It is impossible for any being, either to hate itself, or to hate the First Cause of all, by which it exists. We can therefore only rejoice in the evil which befalls others."

² There is.] The proud.

³ There is.] The envious.

⁴ There is he.] The resentful.

⁵ This threefold love is mourn'd.] Frezzi alludes to this distinction:—

Superbia puote essere in tre modi;

Si come si dimostra dalla Musa,

La qual hai letta, e che tu tanto lodi.

Il Quadriv. lib. iii. cap. 2.

Its penal torment on ye. Other good
 There is, where man finds not his happiness:
 It is not true fruition; not that blest
 Essence, of every good the branch and root.
 The love too lavishly bestow'd on this,
 Along three circles' over us, is mourn'd.
 Account of that division tripartite
 Expect not, fitter for thine own research."

CANTO XVIII.

ARGUMENT.

Virgil discourses further concerning the nature of love. Then a multitude of spirits rush by; two of whom in van of the rest, record instances of zeal and fervent affection, and another, who was abbot of San Zeno in Verona, declares himself to Virgil and Dante; and lastly follow other spirits, shouting forth memorable examples of the sin for which they suffer. The poet, pursuing his meditations, falls into a dreamy slumber.

THE teacher ended,² and his high discourse
 Concluding, earnest in my looks inquired
 If I appear'd content; and I, whom still
 Unsated thirst to hear him urged, was mute,
 Mute outwardly, yet inwardly I said:
 "Perchance my too much questioning offends."

¹ *Along three circles.*] According to the allegorical commentators, as Venturi has observed, Reason is represented under the person of Virgil, and Sense under that of Dante. The former leaves to the latter to discover for himself the three carnal sins—avarice, gluttony, and libidinousness; having already declared the nature of the spiritual sins—pride, envy, anger, and indifference, or lukewarmness in piety, which the Italians call *accidia*, from the Greek word *ἀκηδία* and which Chaucer vainly endeavored to naturalize in our language. See the Person's Tale. Lombardi refers to Thomas Aquinas, lib. i. Quest. 72. Art. 2, for the division here made by our Poet.

² *The teacher ended.*] Compare Plato, Protagoras, v. iii. p. 123. Bip. edit. Πρωταγόρας μὲν τοσαῦτα, κ. τ. λ. Apoll. Rhod. l. i. 513, and Milton, 2. L. b. viii. 1.

The angel ended, and in Adam's ear
 So charming left his voice, that he awhile
 Thought him still speaking, still stood fix'd to hear.

But he, true father, mark'd the secret wish
By diffidence restrain'd; and, speaking, gave
Me boldness thus to speak: "Master! my sight
Gathers so lively virtue from thy beams,
That all, thy words convey, distinct is seen.
Wherefore I pray thee, father, whom this heart
Holds dearest, thou wouldst deign by proof t' unfold
That love, from which, as from their source, thou
bring'st

All good deeds and their opposite." He then:
"To what I now disclose be thy clear ken
Directed; and thou plainly shalt behold [selves
How much those blind have err'd, who make them-
The guides of men. The soul, created apt
To love, moves versatile which way soe'er
Aught pleasing prompts her, soon as she is waked
By pleasure into act. Of substance true
Your apprehension¹ forms its counterfeit;
And, in you the ideal shape presenting,
Attracts the soul's regard. If she, thus drawn,
Incline toward it; love is that inclining,
And a new nature knit by pleasure in ye.
Then as the fire points up, and mounting seeks
His birth-place and lasting seat, e'en thus
Enters the captive soul into desire,
Which is a spiritual motion, that ne'er rests
Before enjoyment of the thing it loves.
Enough to show thee, how the truth from those
Is hidden, who aver all love a thing
Praise-worthy in itself; although perhaps²

¹ *Your apprehension.*] It is literally, "Your apprehensive faculty derives intension from a thing really existing, and displays that intension within you, so that it makes the soul turn to it." The commentators labor in explaining this; but whatever sense they have elicited, may, I think, be resolved into the words of the translation in the text.

² *Perhaps.*] "Our author," Venturi observes, "uses the language of the Peripatetics, which denominates the *kind* of things, as determinable by many differences, *matter*. Love then, in kind perhaps, appears good; and it is said *perhaps*, because strictly speaking, *in kind* there is neither good nor bad, neither praiseworthy nor blameable." To this Lombardi adds, that what immediately follows, namely, that "every mark is not good although the wax be so," answers to this interpretation. For the wax is precisely as the determinable matter, and the mark or impression as the determining form; and even as the wax which is either good or at least not bad, may, by being imprinted by a

Its matter seem still good. Yet if the wax
Be good, it follows not the impression must."

"What love is," I return'd, "thy words, O guide!
And my own docile mind, reveal. Yet thence
New doubts have sprung. For, from without, if I be
Be offer'd to us, and the spirit knows
No other footing; tend she right or wrong,
Is no desert of hers." He answering thus:
"What reason here discovers, I have power
To show thee: that which lies beyond, except
From Beatrice, faith not reason's task.
Spirit,¹ substantial form, with matter join'd,
Not in confusion mix'd hath in itself
Specific virtue of that union born,
Which is not felt except it work, nor proved
But through effect, as vegetable life
By the green leaf. From whence his intellect
Deduced its primal notices of things,
Man therefore knows not, or his appetites
Their first affections; such in you, as zeal
In bees to gather honey; at the first,
Volition, meriting nor blame nor praise.
But o'er each lower faculty supreme.
That, as she list, are summon'd to her bar,
Ye have that virtue² in you, whose just voice
Uttereth counsel and whose word should keep
The threshold of ascent. Here is the source,
Whence cause of merit in you is derived;
E'en as the affections, good or ill, she takes,

bad figure, acquire the name of bad; so may love be said generally to be good or at least not bad, and acquire the name of bad by being determined to an unfit object. "As the wax takes all shapes, and yet is wax still at the bottom; the *τὸ ὑποκείμενον* still is wax; so the soul transported in so many several passions of joy, fear, hope, sorrow, anger, and the like, has for its general groundwork of all this, Love." *Henry More, Discourse xvi.* This passage in the most philosophical of our theologians, may serve for an answer to the objection of those who blame Collins for not having brought in Love among the "Passions" in his exquisite ode.

¹*Spirit.*] The human soul, which differs from that of brutes, inasmuch as though united with the body it has a separate existence of its own.

² *That virtue.*] Reason.

Or severs,¹ winnow'd as the chaff. Those men,²
 Who, reasoning, went to depth profoundest, mark'd
 That innate freedom; and were thence induced
 'To leave their moral teaching to the world.
 Grant then, that from necessity arise
 All love that glows within you; to dismiss
 Or harbor it, the power is in yourselves.
 Remember, Beatrice, in her style,
 Denominates free choice by eminence
 The noble virtue; if in talk with thee
 She touch upon that theme." The moon, well nigh
 To midnight hour belated, made the stars
 Appear to wink and fade; and her broad disk
 Seem'd like a crag³ on fire, as up the vault⁴
 That course she journey'd, which the sun then warms;
 When they of Rome behold him at his set
 Betwixt Sardinia and the Corsic Isle.
 And now the weight, that hung upon my thought
 Was lighten'd by the aid of that clear spirit,
 Who raiseth Andes⁵ above Mantua's name.
 I therefore, when my questions had obtain'd
 Solution plain and ample, stood as one
 Musing in dreamy slumber; but not long

¹ *Or severs.*] Lest the reader of the original should be misled, it is right to warn him that the word "vigliare" must not be confounded with "vagliare" to winnow, and strictly means "to separate from the straw what remains of the grain after the threshing." The process is distinctly described in the notes on the Decameron, p. 77, Ediz. Giunti. 1573, where this passage is referred to.

² *Those men.*] The great moral philosophers among the heathens.

³ *A crag.*] I have preferred the reading of Landino, *s/heggion*, "crag," conceiving it to be more poetical than *secchion*, "bucket," which is the common reading. The same cause, the vapors, which the commentators say might give the appearance of increased magnitude to the moon, might also make her seem broken at her rise. Lombardi explains it differently. The moon being, as he says, in the fifth night of her wane, has exactly the figure of a brazen bucket, round at the bottom and open at top; and, if we suppose it to be all on fire, we shall have, besides the form of the moon, her color also. There is a simile in one of Fielding's novels very like this, but so ludicrous that I am unwilling to disturb the reader's gravity by inserting it.

⁴ *Up the vault.*] The moon passed with a motion opposite to that of the heavens, through the constellation of the Scorpion, in which the sun is, when to those who are in Rome he appears to set between the isles of Corsica and Sardinia.

⁵ *Andes.*] Andes, now Pietola, made more famous than Mantua, near which it is situated, by having been the birth-place of Virgil.

Slumber'd; for suddenly a multitude,
 The steep already turning from behind,
 Rush'd on. With fury and like random rout,
 As echoing on their shores at midnight heard
 Ismenus and Asopus,¹ for his Thebes
 If Bacchus' help were needed; so came these
 Tumultuous, curving each his rapid step,
 By eagerness impell'd of holy love.

Soon they o'ertook us; with such swiftness moved
 The mighty crowd. Two spirits at their head
 Cried, weeping, "Blessed Mary² sought with haste
 The hilly region. Cæsar,³ to subdue
 Ilerda, darted in Marseilles his sting,
 And flew to Spain."—"Oh tarry not: away!"
 The others shouted; "let not time be lost
 Through slackness of affection. Hearty zeal
 To serve reanimates celestial grace."

Oh ye! in whom intenser fervency
 "Haply supplies were lukewarm erst ye fail'd,
 Slow or neglectful, to absolve your part
 Of good and virtuous; this man, who yet lives,
 (Credit my tale, though strange,) desires to ascend,
 So morning rise to light us. Therefore say
 Which hand leads nearest to the rifted rock."

So spake my guide; to whom a shade return'd:
 "Come after us, and thou shalt find the cleft.
 We may not linger: such resistless will
 Speeds our unwearied course. Vouchsafe us then
 Thy pardon, if our duty seem to thee
 Discourteous rudeness. In Verona I
 Was abbot⁴ of San Zeno, when the hand

¹ *Ismenus and Asopus.*] Rivers near Thebes.

² *Mary.*] "And Mary arose in those days, and went into the hill-country with haste, into a city of Judah; and entered into the house of Zacharias, and saluted Elizabeth." *Luke*, i. 39, 40.

³ *Cæsar.*] See Lucan, *Phars.* lib. iii. and iv. and Cæsar, *de Bello Civili*, lib. i. Cæsar left Brutus to complete the siege of Marseilles, and hastened on to the attack of Afranius and Petreius, the generals of Pompey, at Ilerda (Lerida) in Spain.

⁴ *Abbot.*] Alberto, abbot of San Zeno in Verona, when Frederick I. was emperor, by whom Milan was besieged and reduced to ashes, in 1162.

Of Barbarossa grasp'd Imperial sway,
 That name ne'er utter'd without tears in Milan.
 And there is he,¹ hath one foot in his grave,
 Who for that monastery ere long shall weep,
 Ruing his power misused: for that his son,
 Of body ill compact, and worse in mind,
 And born in evil, he hath set in place
 Of its true pastor." Whether more he spake,
 Or here was mute, I know not: he had sped
 E'en now so far beyond us. Yet thus much
 I heard, and in remembrance treasured it.

He then, who never failed me at my need,
 Cried, "Hither turn. Lo! two with sharp remorse
 Chiding their sin." In rear of all the troop
 These shouted: "First they died,² to whom the sea
 Open'd or ever Jordan saw his heirs:
 And they,⁴ who with Æneas to the end
 Endured not suffering, for their portion chose
 Life without glory." Soon as they had fled
 Past reach of sight, new thought within me rose
 By others follow'd fast, and each unlike
 Its fellow: till led on from thought to thought,
 And pleased with the fleeting train, mine eye
 Was closed, and meditation changed to dream.

¹ *There is he.*] Alberto della Scalla, Lord of Verona, who had made his natural son abbot of San Zeno.

² *First they died.*] The Israelites, who on account of their disobedience died before reaching the promised land.

³ *And they.*] Those Trojans, who, wearied with their voyage, chose rather to remain in Sicily with Ægeus, than accompany Æneas to Italy
Verg. Æn. lib. v.

CANTO XIX.

ARGUMENT.

The poet, after describing his dream, relates how, at the summoning of an angel, he ascends with Virgil to the fifth cornice, where the sin of avarice is cleansed, and where he finds Pope Adrian the fifth.

It was the hour,¹ when of diurnal heat
No reliques chafe the cold beams of the moon,
O'erpower'd by earth, or planetary sway
Of Saturn; and the geomancer² sees
His Greater Fortune up the east ascend,
Where grey dawn checkers first the shadowy cone;
When, fore me in my dream, a woman's shape³
There came, with lips that stammer'd, eyes aslant,
Distorted feet, hands maim'd, and color pale.

I look'd upon her: and, as sunshine cheers
Limbs numb'd by nightly cold, e'en thus my look
Unloosed her tongue: next, in brief space, her form
Decrepit raised erect, and faded face
With love's own hue⁴ illumed. Recovering speech,

¹ *The hour.*] Near the dawn.

² *The geomancer.*] The geomancers, says Landino, when they divined, drew a figure consisting of sixteen marks, named from so many stars which constitute the end of Aquarius and the beginning of Pisces. One of these they called "the greater fortune." Chaucer has imitated this in a description of morning. (*Troilus and Creseide*, b. iii.) for he did not find it in his original, Boccaccio's *Filostrato* :—

But when the cocke, commune astrologer,
Gan on his brest to bete, and after crowe,
And Lucifer the dayis messanger
Gan for to rise, and out his bemis throwe,
And Estward rose, to him that could it knowe,
Fortuna Major.

³ *A woman's shape.*] Worldly happiness. This allegory reminds us of the "Choice of Hercules."

⁴ *Love's own hue.*]

—A smile that glow'd
Celestial rosy red, love's proper hue.

Milton, P. L. b. viii. 619.

—facies pulcherrima tunc est,
Quum porphyriaco variatur candida rubro.
Quid color hic roseus sibi vult? designat amorem.
Quippe amor est igni similis; flammisque rubentes
Ignis habere solet. *Palingenii Zodiacus Vita*, lib. xij.

She forthwith, warbling, such a strain began,
That I, how loth soe'er, could scarce have held
Attention from the song. "I," thus she sang,
"I am the Syren, she, whom mariners
On the wide sea are wilder'd when they hear:
Such fulness of delight the listener feels.
I, from his course, Ulysses¹ by my lay
Enchanted drew. Whoe'er frequents me once,
Parts seldom: so I charm him, and his heart
Contented knows no void." Or ere her mouth
Was closed, to shame her, at my side appear'd
A dame² of semblance holy. With stern voice
She utter'd: "Say, Oh, Virgil! who is this?"
Which hearing, he approach'd, with eyes still bent
Toward that goodly presence: the other seized her,
And, her robes tearing, open'd her before,
And show'd the belly to me, whence a smell,
Exhaling loathsome, waked me. Round I turn'd
Mine eyes: and thus the teacher: "At the least
Three times my voice hath call'd thee. Rise, be
gone.

Let us the opening find where thou mayst pass."

I straightway rose. Now day, pour'd down from
Fill'd all the circuits of the sacred mount; [high,
And, as we journey'd, on our shoulder smote
The early ray. I follow'd, stooping low
My forehead, as a man, o'ercharged with thought,
Who bends him to the likeness of an arch
That midway spans the flood: when thus I heard,
"Come, enter here," in tone so soft and mild,
As never met the ear on mortal strand.

With swan-like wings dispread and pointing up,
Who thus had spoken marshal'd us along,
Where, each side of the solid masonry,

¹ *Ulysses.*] It is not easy to determine why Ulysses, contrary to the authority of Homer, is said to have been drawn aside from his course by the song of the Syren. No improbable way of accounting for the contradiction is, to suppose that she is here represented as purposely deviating from the truth. Or Dante may have followed some legend of the middle ages, in which the wanderings of Ulysses were represented otherwise than in Homer.

² *A dame.*] Philosophy, or perhaps Truth.

The sloping walls retired; then moved his plumes,
And fanning us, affirm'd that those, who mourn,¹
Are blessed, for that comfort shall be theirs.

"What aileth thee, that still thou look'st to earth?"
Began my leader; while the angelic shape
A little over us his station took.

"New vision," I replied, "hath raised in me
Surmisings strange and anxious doubts, whereon
My soul intent allows no other thought
Or room, or entrance."—"Hast thou seen," said he,
"That old enchantress, her, whose wiles alone
The spirits o'er us, weep for? Hast thou seen
How man may free him of her bonds? Enough.
Let thy heels spurn the earth:² and thy raised ken
Fix on the lure, which heaven's eternal King
Whirls in the rolling spheres." As on his feet
The falcon³ first looks down, then to the sky
Turns, and forth stretches eager for the food,
That woos him thither; so the call I heard:
So onward, far as the dividing rock
Gave way, I journey'd, till the plain was reach'd.

On the fifth circle when I stood at large,
A race appear'd before me, on the ground
All downward lying prone and weeping sore.
"My soul hath⁴ cleaved to the dust," I heard
With sighs so deep, they well nigh choked the words.

¹ *Who mourn.*] "Blessed are they that mourn; for they shall be comforted." *Matt.* v. 4.

² *Let thy heels spurn the earth.*] This is a metaphor from hawking, though less apparent than in the lines that follow.

³ *The falcon.*]

Poi come fa 'l falcon, quando si move,
Così Umiltà al cielo alzò la vista.

Frezzì, Il Quadriv. lib. iv. cap. v.

Io vidi poi color tutti levare
Inverso il cielo, come fa 'l falcone,
Quando la preda sua prende in su l'are.

Ibid. cap. xiii

One of our periodical critics has remarked, that Dante must have loved hawking; and "that he paints his bird always to the life." *Edinburgh Review*, No. lviii. p. 472. In the same manner Mr. Blomfield supposes that Æschylus was addicted to fishing, because he often takes his metaphors from fishing-nets. See that gentleman's notes to the *Persæ*, Glossar. v. 430.

⁴ *My soul.*] "My soul cleaveth to the dust: quicken thou me according to thy word." *Psalms* cxix. 25.

"Oh ye elect of God! whose penal woes
Both hope and justice mitigate, direct
Towards the steep rising our uncertain way."

"If ye approach secure from this our doom,
Prostration, and would urge your course with speed,
See that ye still to rightward keep the brink."

So them the bard besought; and such the words,
Beyond us some short space, in answer came.

I noted what remain'd yet hidden from them:¹
Thence to my liege's eyes mine eyes I bent,
And he, forthwith interpreting their suit,
Beckon'd his glad assent. Free then to act
As pleased me, I drew near, and took my stand
Over that shade whose words I late had mark'd.
And, "Spirit!" I said, "in whom repentant tears
Mature that blessed hour when thou with God
Shalt find acceptance, for a while suspend
For me that mightier care. Say who thou wast.
Why thus ye grovel on your bellies prone;
And if, in aught, ye wish my service there,
Whence living I am come." He answering spake:
"The cause why Heaven our back toward his cope
Reverses, shalt thou know: but me know first,
The successor of Peter,² and the name
And title of my lineage, from that stream³
That 'twixt Chiaveri and Siestri draws
His limpid waters through the lowly glen.
A month and little more by proof I learnt,
With what a weight that robe of sovereignty
Upon his shoulder rests, who from the mire
Would guard it; that each other fardel seems
But feathers in the balance. Late, alas!
Was my conversion: but, when I became
Rome's pastor, I discerned at once the dream

¹ *I noted what remain'd yet hidden from them.*] They were ignorant, it appeared, whether Dante was come there to be purged of his sins.

² *The successor of Peter.*] Ottobuono, of the family of Fieschi, Counts of Lavagno, died thirty-nine days after he became pope, with the title of Adrian V. in 1276.

³ *That stream.*] The river Lavagno, in the Genoese territory; to the east of which territory are situated Siestri and Chiaveri.

And cozenage of life; saw that the heart
 Rested not there, and yet no prouder height
 Lured on the climber: wherefore, of that life
 No more enamour'd, in my bosom love
 Of purer being kindled. For till then
 I was a soul in misery, alienate
 From God, and covetous of all earthly things:
 Now, as thou seest, here punish'd for my doting.
 Such cleansing from the taint of avarice,
 Do spirits, converted, need. This mount inflicts
 No direr penalty. E'en as our eyes
 Fasten'd below, nor e'er to loftier clime
 Were lifted;¹ thus hath justice level'd us,
 Here on the earth. As avarice quench'd our love
 Of good, without which is no working; thus
 Here justice holds us prison'd, hand and foot
 Chain'd down and bound, while heaven's just Lord
 shall please,
 So long to tarry, motionless, outstretch'd."
 My knees I stoop'd, and would have spoke; but he,
 Ere my beginning, by his ear perceived
 I did him reverence; and "What cause," said he,
 "Hath bow'd thee thus?"—"Compunction," I re-
 "And inward awe of your high dignity." [join'd,
 "Up," he exclaim'd, "brother! upon thy feet
 Arise; err not:² thy fellow-servant I,
 (Thine and all others') of one Sovereign Power.
 If thou hast ever mark'd those holy sounds
 Of gospel truth, 'nor shall be given in marriage,'³
 Thou mayst discern the reasons of my speech.
 Go thy ways now; and linger here no more.
 Thy tarrying is a let unto the tears,

¹ *Were lifted.*] Rosa Morando and Lombardi are very severe on Venturi's perplexity occasioned by the word "aderse." They have none of them noticed Landino's reading of "aperse." Ediz. 1484.

² *Err not.*] "And I fell at his feet to worship him. And he said unto me, See thou do it not: I am thy fellow servant, and of thy brethren that have the testimony of Jesus." *Rev. xix. 10.*

³ *Nor shall be given in marriage.*] "Since in this state we neither marry nor we give in marriage, I am no longer the spouse of the church and therefore no longer retain my former dignity." See *Matt. xxii. 3.*

With which I hasten that whereof thou spakest.¹
 I have on earth a kinswoman;² her name
 Alagia, worthy in herself, so ill
 Example of our house corrupt her not:
 And she is all remaineth of me there."

CANTO XX.

ARGUMENT.

Among those on the fifth cornice, Hugh Capet records illustrious examples of voluntary poverty and bounty; then tells who himself is, and speaks of his descendants on the French throne; and, lastly, adds some noted instances of avarice. When he has ended, the mountain shakes, and all the spirits sing "Glory to God."

ILL strives the will, 'gainst will more wise that
 strives:

His pleasure therefore to mine own preferr'd,
 I drew the sponge³ yet thirsty from the wave.

Onward I moved: he also onward moved,
 Who led me, coasting still, wherever place
 Along the rock was vacant; as a man
 Walks near the battlements on narrow wall.
 For those on the other part, who drop by drop
 Wring out there all-infecting malady,
 Too closely press the verge. Accurst be thou,
 Inveterate wolf!⁴ whose gorge ingluts more prey,
 Than every beast beside, yet is not fill'd;
 So bottomless thy maw.—Ye spheres of heaven!
 To whom there are, as seems, who attribute
 All change in mortal state, when is the day

¹ *That whereof thou speakest.*] See v. 89.

² *A kinswoman.*] Alagia is said to have been the wife of the Marchese Marcello Malaspina, one of the poet's protectors during his exile. See Canto viii. 133.

³ *I drew the sponge.*] "I did not persevere in my inquiries from the spirit, though still anxious to learn more."

⁴ *Wolf.*] Avarice.

Of his appearing,¹ for whom fate reserves
 To chase her hence? With wary steps and slow
 We pass'd; and I attentive to the shades,
 Whom piteously I heard lament and wail;
 And, 'midst the wailing, one before us heard
 Cry out "Oh blessed Virgin!" as a dame
 In the sharp pangs of childbed; and "How poor
 Thou wast," it added, "witness that low roof
 Where thou didst lay thy sacred burden down.
 Oh good Fabricius!"² thou didst virtue chuse
 With poverty, before great wealth with vice."

The words so pleased me, that desire to know
 The spirit, from whose lips they seem'd to come,
 Did draw me onward. Yet it spake the gift
 Of Nicholas,³ which on the maidens he
 Bounteous bestow'd, to save their youthful prime
 Unblemish'd. "Spirit! who dost speak of deeds
 So worthy, tell me who thou wast," I said,
 "And why thou dost with single voice renew
 Memorial of such praise. That boon vouchsafed
 Haply shall meet reward; if I return
 To finish the short pilgrimage of life,
 Still speeding to its close on restless wing."

"I," answer'd he, will tell thee; not for help,
 Which thence I look for; but that in thyself
 Grace so exceeding shines, before thy time

¹ *Of his appearing.*] He is thought to allude to Can Grande della Scala. See Hell, Canto i. 98.

² *Fabricius.*] So our author in the second book of the *De Monarchiâ*, p. 121. "Nonne Fabricium," &c. "Has not Fabricius given us another example of resisting avarice, when, poor as he was, he preserved his faith to the republic, and rejected with scorn a great sum of gold that was offered him! Our poet in the sixth book records this, when he says—

—— Parvoque potentem
 Fabricium."

Compare Petrarch, *Tr. della Fama*, c. i.

Un Curio ed un Fabricio assai più belli
 Con la lor povertà, che Mida e Crasso
 Con l'oro ond' a virtù furon rubelli.

³ *Nicholas.*] The story of Nicholas is, that an angel having revealed to him that the father of a family was so impoverished as to resolve on exposing the chastity of his three daughters to sale, he threw in at the window of their house three bags of money, containing a sufficient portion for each of them.

Of mortal dissolution. I was root¹
 Of that ill plant whose shade such poison sheds
 O'er all the Christian land, that seldom thence
 Good fruit is gather'd. Vengeance soon should come.
 Had Ghent and Douay, Lille and Bruges power;²
 And vengeance I of heaven's great Judge implore.
 Hugh Capet was I hight: from me descend
 The Philips and the Louis, of whom France
 Newly is govern'd: born of one, who plied
 The slaughterer's trade³ at Paris. When the race
 Of ancient kings had vanish'd (all save one⁴
 Wrapt up in sable weeds) within my gripe
 I found the reins of empire, and such powers
 Of new acquirement, with full store of friends,
 That soon the widow'd circlet of the crown
 Was girt upon the temples of my son,⁵
 He, from whose bones the anointed race begins.
 Till the great dower of Provence⁶ had removed
 The stains,⁷ that yet obscured our lowly blood,
 Its sway indeed was narrow; but howe'er

¹ *Root.*] Hugh Capet, ancestor of Philip IV.

² *Had Ghent and Duay, Lille and Bruges power.*] These cities had lately been seized by Philip IV. The spirit is made to intimate the approaching defeat of the French army by the Flemings, in the battle of Courtrai, which happened in 1302.

³ *The slaughterer's trade.*] This reflection on the birth of his ancestor, induced Francis I. to forbid the reading of Dante in his dominions. Hugh Capet, who came to the throne of France in 987, was however the grandson of Robert, who was the brother of Eudes, King of France in 883; and it may, therefore, well be questioned, whether by Beccano di Parigi is meant literally one who carried on the trade of a butcher, at Paris, and whether the sanguinary disposition of Hugh Capet's father is not stigmatized by this opprobrious appellation. See Cancellieri, *Osservazioni*, &c. Roma, 1814, p. 6.

⁴ *All save one.*] The posterity of Charlemagne, the second race of French monarchs, had failed, with the exception of Charles of Loiraine, who is said, on account of the melancholy temper of his mind, to have always clothed himself in black. Venturi suggests that Dante may have confounded him with Childeric III. the last of the Merovingian, or first race, who was deposed and made a monk in 751.

⁵ *My son.*] Hugh Capet caused his son Robert to be crowned at Orleans.

⁶ *The great dower of Provence.*] Louis IX. and his brother Charles of Anjou, married two of the four daughters of Raymond Berenger, Count of Provence. See Par. c. vi. 135.

⁷ *The stains.*] Lombardi understands this differently from all the other commentators with whom I am acquainted. The word "ver-

It wrought no evil: there, with force and lies,
 Began its rapine: after, for amends,¹
 Poitou it seized, Navarre and Gascony.²

gogna" he takes in the sense of "a praise-worthy shame of doing ill;" and according to him the translation should run thus:—

The shame that yet restrain'd my race from ill.

By "Provenza" he understands the estates of Toulouse, the dowry of the only daughter of Raymond, Count of Toulouse, married to a brother of Louis IX.

¹ *For Amends.*] This is ironical.

² *Poitou it seized, Navarre and Gascony.*] I venture to read—

Pottl e Navarra prese e Guascogna,
 instead of
 Ponti e Normandia prese e Guascogna.
 Seized Ponthieu, Normandy, and Gascogny.

Landino has "Potti," and he is probably right: for Poitou was annexed to the French crown by Philip IV. See Henault, *Abrégé Chron.* A. D. 1283, &c. Normandy had been united to it long before by Philip Augustus, a circumstance of which it is difficult to imagine that Dante should have been ignorant; but Philip IV., says Henault, *ibid.*, took the title of King of Navarre: and the subjugation of Navarre is also alluded to in the *Paradise*, Canto xix. 140. In 1203, Philip IV. summoned Edward I. to do him homage for the duchy of Gascogny, which he had conceived the design of seizing. See G. Villani, *lib. viii. cap. iv.* The whole passage has occasioned much perplexity. I cannot withhold from my readers the advantage of an attempt made to unravel it by the late Archdeacon Fisher, which that gentleman, though a stranger, had the goodness to communicate to me in the following terms: "I am encouraged to offer you an elucidation of a passage, with the interpretation of which I was never yet satisfied. As it goes to establish the accuracy of two very happy conjectures which you have made at *Purg. xx. 66*, you will perhaps forgive me, if my notion a little militates against your solution of the difficulty. The passage is as follows:—

I' fui radice della mala pianta,
 Che la terra Cristiana tutta aduggia,
 Sì che buon frutto rado se ne schianta.
 Ma se Doagio, Guanto, Lilla, e Bruggia
 Potesser, tosto ne saria vendetta:
 Ed io la chaggio a lui, che tutto giuggia.

Mentre che la gran dote Provenzale
 Al sangue mio non tolse la vergogna,
 Poco valea, ma pur non facea male.
 Lì cominciò con forza e con menzogna
 La sua rapina; e poscia, per ammenda,
 Pottl e Navarra prese, e Guascogna.

It is my persuasion that the stanzas I have copied are *one* passage, continuous in its sense, interrupted only by a parenthesis of four stanzas, which are introduced as necessary to the political solution of the meaning. Again, I think that my quoted stanzas refer to only one person, and that Philip IV. of France. He is depicted by both the phrases, *mala pianta*, and *sangue mio*. I do not find that Louis IX. obtained any part of Provence by dowry, owing to his marriage with the daughter of the prince of that country; at least nothing equivalent to the words *la gran dote Provenzale*. I suppose the stanzas quoted to depict the three great events in the life of Philip IV. He married, during the life of his

To Italy came Charles; and for amends,
 Young Conradine,¹ an innocent victim, slew;
 And sent the angelic teacher² back to heaven,
 Still for amends. I see the time at hand,
 That forth from France invites another Charles,³
 To make himself and kindred better known.
 Unarm'd he issues, saving with that lance,
 Which the arch-traitor tilted with;⁴ and that

father, the heiress of the kingdom of Navarre, and also of the duchy of Champagne. Philip obtained at once the sovereignty of both these dowries, and left to his son Philip V. the title of King of France and Navarre. On the accession of Philip IV. to the throne, he became embroiled with the English respecting the duchy of Guienne, which, after having changed masters frequently, was then in the possession of Edward I. The word Guienne included Poitou and Gascony, and was generally the country termed by Cæsar, Aquitania. By perfidy and the childish ignorance of Edmund, the brother of Edward I., Philip got possession of Guienne. The duchy of Champagne, now annexed to the crown of France, lying adjacent to that of Flanders, Philip next endeavored to lay hands on that fief: and failing in treacherous negotiation, he carried a cruel and murderous war into the low-countries, and laid them desolate. His progress was stopped by the Flemings at the battle of Courtrai, and he was soon after compelled to surrender Guienne to the English king, and to make peace with his numerous enemies. Now to these three leading epochs of Philip's life, the poet seems to allude. Doagio, Guanto, Lilla e Bruggia refer to his desolating war in Flanders; Vendetta to the battle of Courtrai; la gran dote Provenzale, to the dowry of the kingdom of Navarre and the duchy of Champagne; forza e menzogna, to his conduct, respecting Guienne with its two sister provinces, as you so convincingly conjectured, Potlì e Guascogna."

¹ *Young Conradine.*] Charles of Anjou put Conradino to death in 1263, and became King of Naples. See Hell, Canto xxviii. 16, and note. Compare Fazio degli Uberti Dittamondo, lib. ii. cap. xxix.

² *The angelic teacher.*] Thomas Aquinas. He was reported to have been poisoned by a physician who wished to ingratiate himself with Charles of Anjou. "In the year 1323, at the end of July, by the said Pope John and by his cardinals, was canonized at Avignon Thomas Aquinas, of the order of Saint Dominic, a master in divinity and philosophy, a man most excellent in all science, and who expounded the sense of Scripture better than any one since the time of Augustin. He lived in the time of Charles I. King of Sicily; and going to the council at Lyons, it is said that he was killed by a physician of the said king, who put poison for him into some sweetmeats, thinking to ingratiate himself with King Charles, because he was the lineage of the lords of Aquino, who had rebelled against the king, and doubting lest he should be made cardinal: whence the church of God received great damage. He died at the abbey of Fossanova, in Campagna." *G. Villani*, lib. ix. cap. ccxviii. We shall find him in the Paradise, Canto x.

³ *Another Charles.*] Charles of Valois, brother of Philip IV. was sent by Pope Boniface VIII. to settle the disturbed state of Florence. In consequence of the measures he adopted for that purpose, our poet and his friends were condemned to exile and death. See *G. Villani*, lib. viii. c. viii.

⁴ ——— with that lance

Which the arch-traitor tilted with.]

—— con la lancia

Con la qual giostrò Giuda.

If I remember right, in one of the old romances, Judas is represented tilting with our Saviour.

He carries with so home a thrust, as rives
 The bowels of poor Florence. No increase
 Of territory hence, but sin and shame
 Shall be his guerdon; and so much the more
 As he more lightly deems of such foul wrong
 I see the other¹ (who a prisoner late
 Had stept on shore) exposing to the mart
 His daughter, whom he bargains for, as do
 The Corsairs for their slaves. Oh, avarice!
 What canst thou more, who hast subdued our blood
 So wholly to thyself, they feel no care
 Of their own flesh? To hide with direr guilt
 Past ill and future, lo! the flower-de-luce²
 Enters Alagna; in his Vicar Christ
 Himself a captive, and his mockery
 Acted again. Lo! to his holy lip
 The vinegar and gall once more applied,
 And he 'twixt living robbers doom'd to bleed.
 Lo! the new Pilate, of whose cruelty
 Such violence cannot fill the measure up,
 With no decree to sanction, pushes on
 Into the temple³ his yet eager sails.

¹ *The other.*] Charles, King of Naples, the eldest son of Charles of Anjou, having, contrary to the directions of his father, engaged with Ruggier de Lauria, the admiral of Peter of Arragon, was made prisoner, and carried into Sicily, June, 1284. He afterwards, in consideration of a large sum of money, married his daughter to Azzo VIII. Marquis of Ferrara. I take Lauria to be the hero meant by Petrarch in his *Triumph of Fame*,

Quel di Luria seguiva il Saladino.

Cap. ii. v. 151.

Of whom Biagioli says in a note, "Non so chi sia, e non trovo nè vivo nè morto chi mel dica." "I know not who he is, and I find no one alive or dead to tell me." Mariana, lib. xiv. cap. 10, calls Lauria "a brave captain, signalized by his former victories." See also the seventh book of G. Villani's history, and Boccaccio's *Decameron*, G. 5, N. 6; where he is named Ruggieri dell' Oria.

² *The flower-de-luce.*] Boniface VIII. was seized at Alagna in Campagna, by the order of Philip IV., in the year 1303, and soon after died of grief. G. Villani, lib. viii. cap. lxiii. "As it pleased God, the heart of Boniface being petrified with grief, through the injury he had sustained, when he came to Rome, he fell into a strange malady, for he gnawed himself as one frantic, and in this state expired." His character is strongly drawn by the annalist in the next chapter. Thus, says Landino, was verified the prophecy of Celestine respecting him, that he should enter on the popedom like a fox, reign like a lion, and die like a dog.

³ *Into the temple.*] It is uncertain whether our poet alludes still to the event mentioned in the preceding note, or to the destruction of the order of the Templars in 1310, but the latter appears more probable.

“Oh, sovereign Master!¹ when shall I rejoice
To see the vengeance, which thy wrath, well-pleased,
In secret silence broods?—While daylight lasts,
So long what thou didst hear² of her, sole spouse
Of the Great Spirit, and on which thou turn’dst
To me for comment, is the general theme
Of all our prayers: but, when it darkens, then
A different strain we utter; then record
Pygmalion,³ whom his gluttonous thirst of gold
Made traitor, robber, parricide: the woes
Of Midas, which his greedy wish ensued,
Mark’d for derision to all future times:
And the fond Achan,⁴ how he stole the prey,
That yet he seems by Joshua’s ire pursued.
Sapphira with her husband next we blame;
And praise the forefeet, that with furious ramp
Spurn’d Heliodorus.⁵ All the mountain round
Rings with the infamy of Thracia’s king,⁶
Who slew his Phrygian charge: and last a shout
Ascends: ‘Declare, O Crassus!’ for thou know’st,
The flavour of thy gold.’ The voice of each
Now high, now low, as each his impulse prompts,

¹ *O Sovereign Master.*] Lombardi, who rightly corrects Venturi’s explanation of this passage, with which I will not trouble the reader, should have acknowledged if he was conscious of it, that his own interpretation of it was the same as that before given by Vellutello: “When, Oh Lord, shall I behold that vengeance accomplished, which being already determined in thy secret judgment, thy retributive justice even now contemplates with delight?”

² *What thou didst hear*] See v. 21.

³ *Pygmalion.*]

— Ille Sychæum

Impius ante aras, atque auri cæcus amore,
Clam ferro incautum superat.

Virg. Æn. l. i. 350.

⁴ *Achan.*] Joshua, vii.

⁵ *Heliodorus.*] “For there appeared unto them an horse, with a terrible rider upon him, and adorned with a very fair covering, and he ran fiercely and smote at Heliodorus with his fore feet.” ² *Maccabees*, iii. 25.

⁶ *Thracia’s king.*] Polymnestor, the murderer of Polydorus. Hell, Canto xxx. 19.

⁷ *Crassus.*] Marcus Crassus, who fell miserably in the Italian war. See Appian, Parthica.

E vidi Ciro più di sangue avaro,
Che Crasso d’oro, e l’uno e l’altro n’ebbe
Tanto, che parve a ciascheduno amaro

Is led through many a pitch, acute or grave.
Therefore, not singly, I erewhile rehearsed
That blessedness we tell of in the day:
But near me, none, beside, his accent raised."

From him we now had parted, and essay'd
With utmost efforts to surmount the way;
When I did feel, as nodding to its fall,
The mountain tremble; whence an icy chill
Seized on me, as on one to death convey'd.
So shook not Delos, when Latona there
Couch'd to bring forth the twin-born eyes of heaven.

Forthwith from every side a shout arose
So vehement, that suddenly my guide [thee."
Drew near, and cried: "Doubt not, while I conduct
"Glory!" all shouted (such the sounds mine ear
Gather'd from those, who near me swell'd the
sounds)

"Glory in the highest be to God." We stood
Immovably suspended, like to those,
The shepherds, who first heard in Bethlehem's field
That song: till ceased the trembling, and the song
Was ended: then our hallow'd path resumed,
Eying the prostrate shadows, who renew'd
Their custom'd mourning. Never in my breast
Did ignorance so struggle with desire
Of knowledge, if my memory do not err,
As in that moment; nor through haste dared I
To question, nor myself could aught discern.
So on I fared, in thoughtfulness and dread.

CANTO XXI.

ARGUMENT.

The two poets are overtaken by the spirit of Statius, who, being cleansed, is on his way to Paradise, and who explains the cause of the mountain shaking, and of the hymn; his joy at beholding Virgil.

THE natural thirst, ne'er quench'd but from the
Whereof the woman of Samaria craved, [well¹
Excited; haste, along the cumber'd path,
After my guide, impell'd; and pity moved
My bosom for the 'vengeful doom though just,
When lo! even as Luke² relates, that Christ
Appear'd unto the two upon their way,
New-risen from his vaulted grave; to us
A shade appear'd, and after us approach'd,
Contemplating the crowd beneath its feet.
We were not aware of it; so first it spake,
Saying, "God give you peace, my brethren!" then
Sudden we turn'd: and Virgil such salute,
As fitted that kind greeting, gave: and cried:
"Peace in the blessed council be thy lot,
Awarded by that righteous court which me
To everlasting banishment exiles."

"How! he exclaim'd nor from his speed meanwhile
Desisting;³ "If that ye be spirits whom God
Vouchsafe not room above; who up the height
Has been thus far your guide?" To whom the bard:
"If thou observe the tokens,⁴ which this man,

¹ *The well.*] "The woman sayeth unto him, Sir, give me this water, that I thirst not." *John*, iv. 15.

² *Luke.*] Chapter xxiv. 13.

³ — nor from his speed meanwhile

Desisting.] The unintelligent reading of almost all the editions here (but not of all, as Lombardi would lead us to suppose, except his favorite Nidobeatina) is

E perchè andate forte?

Vellutello has also that which is no doubt the right:—

E parte andava forte.

⁴ *The tokens.*] The letter P for Peccata, sins, inscribed upon his forehead by the Angel, in order of his being cleared of them in his passage through Purgatory to Paradise.

Traced by the finger of the angel, bears,
 'Tis plain that in the kingdom of the just
 He needs must share. But sithence she,¹ whose wheel
 Spins day and night, for him nor yet had drawn
 That yarn, which on the fatal distaff piled,
 Clotho apportioned to each wight that breathes;
 His soul, that sister is to mine and thine,
 Not of herself could mount; for not like ours
 Her ken: whence I, from forth the ample gulf
 Of hell, was ta'en, to lead him, and will lead
 Far as my lore avails. But, if thou know,
 Instruct us for what cause, the mount erewhile
 Thus shook, and trembled; wherefore all at once
 Seem'd shouting, even from his wave-wash'd foot."

That questioning so tallied with my wish,
 The thirst did feel abatement of its edge
 E'en from expectance. He forthwith replied:
 "In its devotion, nought irregular
 This mount can witness, or by punctual rule
 Unsanction'd; here from every change exempt,
 Other than that, which heaven in itself
 Doth of itself receive,² no influence
 Can reach us. Tempest none, shower, hail, or snow,
 Hoar frost, or dewy moistness, higher falls
 'Than that brief scale of threefold steps: thick clouds.
 Nor scudding rack, are ever seen: swift glance
 Ne'er lightens; nor Thaumantian³ Iris gleams,
 That yonder often shifts on each side, heaven.
 Vapor adust doth never mount above
 The highest of the trinal stairs, whereon
 Peter's vicegerent stands. Lower perchance,

¹ *She.*] Lachesis, one of the three fates.

² — *that, which heaven in itself*
Doth of itself receive.] Venturi, I think rightly, interprets this to be
 light.

³ *Thaumantian.*] Figlia di Taumante.

Θάυμαντος θυγάτηρ.

Hesiod, Theog., 780.

Compare Plato, *Theæt.* v. ii. p. 76. Bip. edit. Virg. *Æn.* ix. 5. and Spenser
Faery Queen, b. v. c. iii. st. 25.

Fair is Thaumantias in her crystal gown.

Drummond.

With various motion rock'd, trembles the soil:
 But here, through wind in earth's deep hollow pent,
 I know not how, yet never trembled: then
 Trembles, when any spirit feels itself
 So purified, that it may rise, or move
 For rising; and such loud acclaim ensues.
 Purification, by the will alone,
 Is proved, that free to change society
 Seizes the soul rejoicing in her will.
 Desire of bliss is present from the first;
 But strong propension hinders, to that wish¹
 By the just ordinance of heaven opposed;
 Propension now as eager to fulfil
 The allotted torment, as erewhile to sin.
 And I, who in this punishment had lain
 Five hundred years and more, but now have felt
 Free wish for happier clime. Therefore thou felt'st
 The mountain tremble; and the spirits devout
 Heard'st, over all his limits, utter praise
 To that liege Lord, whom I entreat their joy
 To hasten." Thus he spake: and, since the draught
 Is grateful ever as the thirst is keen,
 No words may speak my fulness of content.

"Now," said the instructor sage, "I see the net"
 That takes ye here; and now the toils are loosed;
 Why rocks the mountain, and why ye rejoice.
 Vouchsafe, that from thy lips I next may learn
 Who on the earth thou wast; and wherefore here,
 So many an age, wert prostrate."—"In that time,
 When the good Titus,³ with heaven's King to help,
 Avenged those piteous gashes, whence the blood

¹ *To that wish.*] Lombardi here alters the sense by reading with the *Nidobeatina*, "con tal voglia," instead of "contra voglia," and explains it: "With the same ineffectual will, with which man was contrary to sin, while he resolved on sinning, even with the same. would he wish to rise from his torment in Purgatory, at the same time that through inclination to satisfy the divine justice he yet remains there."

² *I see the net.*] "I perceive that ye are detained here by your wish to satisfy the divine justice."

³ *When the good Titus.*] When it was so ordered by the divine Providence that Titus, by the destruction of Jerusalem, should avenge the death of our Saviour on the Jews.

By Judas sold did issue; with the name¹
 Most lasting and most honor'd, there, was I
 Abundantly renown'd," the shade replied,
 "Not yet with faith endued. So passing sweet
 My vocal spirit; from Toloso,² Rome
 To herself drew me, where I merited
 A myrtle garland³ to inwreath my brow.
 Statius they name me still. Of Thebes I sang,
 And next of great Achilles; but i' the way
 Fell⁴ with the second burthen. Of my flame
 Those sparkles were the seeds, which I derived
 From the bright fountain of celestial fire
 That feeds unnumber'd lamps; the song I mean
 Which sounds Æneas' wanderings: that the breast
 I hung at; that the nurse, from whom my veins
 Drank inspiration: whose authority
 Was ever sacred with me. To have lived
 Coeval with the Mantuan, I would bide
 The revolution of another sun
 Beyond my stated years in banishment."

The Mantuan, when he heard him, turn'd to me;
 And holding silence, by his countenance
 Enjoin'd me silence: but the power, which wills,
 Bears not supreme control: laughter and tears
 Follow so closely on the passion prompts them,

¹ *The name.*] The name of Poet.]

² *From Tolosa.*] Dante, as many others have done, confounds Statius the poet, who was a Neapolitan, with a rhetorician of the same name, who was of Tolosa, or Thoulouse. Thus Chaucer, Temple of Fame, b. iii.

The Tholason, that height Stace.

And Boccaccio, as cited by Lombardi:—

E Stazio di Tolosa ancora caro.

Amoros, Vis. Cant. 5.

³ *A myrtle garland.*]

Et vos, O lauri, carpam, et te, proxima myrte.

Virg. Ecl. ii.

Qual vaghezza di lauro? o qual di mirto?

Petrarca.

Yet once more, O ye laurels, and once more,
 Ye myrtles brown.

Milton, Lycidas.

⁴ *Fell.*] Statius lived to write only a small part of the Achilleid.

They wait not for the motions of the will
 In natures most sincere. I did but smile,¹
 As one who winks; and thereupon the shade
 Broke off, and peer'd into mine eyes, where best
 Our looks interpret. "So to good event
 Mayst thou conduct such great emprize," he cried,
 "Say, why across thy visage beam'd, but now,
 The lightning of a smile." On either part
 Now am I straiten'd; one conjures me speak,
 The other to silence binds me: whence a sigh
 I utter, and the sigh is heard. "Speak on,"
 The teacher cried: "and do not fear to speak;
 But tell him what so earnestly he asks."
 Whereon I thus: "Perchance, Oh ancient spirit!
 Thou marvel'st at my smiling. There is room
 For yet more wonder. He, who guides my ken
 On high, he is that Mantuan, led by whom
 Thou didst presume of men and gods to sing.
 If other cause thou deem'dst for which I smiled.
 Leave it as not the true one; and believe
 Those words, thou spakest of him, indeed the cause."
 Now down he bent to embrace my teacher's feet;
 But he forbade him: "Brother! do it not:
 Thou art a shadow, and behold'st a shade."
 He, rising, answer'd thus: "Now hast thou proved
 The force and ardor of the love I bear thee,
 When I forget we are but things of air,
 And, as a substance, treat an empty shade."

¹ *I did but smile.*] "I smiled no more than one would do who wished
 by a smile to intimate his consciousness of anything to another person."

CANTO XXII.

ARGUMENT.

Dante, Virgil, and Statius mount to the sixth cornice, where the sin of gluttony is cleansed, the two Latin poets discoursing by the way. Turning to the right, they find a tree hung with sweet-smelling fruit, and watered by a shower that issues from the rock. Voices are heard to proceed from among the leaves, recording examples of temperance,

Now we had left the angel, who had turn'd
To the sixth circle our ascending step;
One gash from off my forehead razed; while they,
Whose wishes tend to justice, shouted forth,
"Blessed!" and ended with "I thirst:" and I,
More nimble than along the other straits,
So journey'd, that, without the sense of toil,
I follow'd upward the swift-footed shades;
When Virgil thus began: "Let its pure flame
From virtue flow, and love can never fail
To warm another's bosom, so the light
Shine manifestly forth. Hence, from that hour,
When, 'mongst us in the purlieus of the deep,
Came down the spirit of Aquinum's bard,²
Who told of thine affection, my good will
Hath been for thee of quality as strong
As ever link'd itself to one not seen.
Therefore these stairs will now seem short to me.
But tell me, and, if too secure, I loose
The rein with a friend's license, as a friend
Forgive me, and speak now as with a friend:
How chanced it covetous desire could find
Place in that bosom, 'midst such ample store
Of wisdom as thy zeal had treasured there?"

First somewhat moved to laughter by his words,
Statius replied: "Each syllable of thine

¹ *Blessed.*] "Blessed be they which do hunger and thirst after righteousness, for they shall be filled." *Matt.* v. 6.

² *Aquinum's bard.*] Juvenal had celebrated his contemporary, Statius, *Sat.* vii. 82; though some critics imagine that there is a secret derision couched under his praise.

Is a dear pledge of love. Things oft appear,
 That minister false matter to our doubts,
 When their true causes are removed from sight.
 Thy question doth assure me, thou believest
 I was on earth a covetous man; perhaps
 Because thou found'st me in that circle placed.
 Know then I was too wide of avarice:
 And e'en for that excess, thousands of moons
 Have wax'd and waned upon my sufferings.
 And were it not that I with heedful care
 Noted, where thou exclaim'st as if in ire
 With human nature, 'Why,'¹ thou cursed thirst
 Of gold! dost not with juster measure guide
 'The appetite of mortals?' I had met
 The fierce encounter² of the voluble rock.
 Then was I ware that, with too ample wing,
 The hands may haste to lavishment; and turn'd,
 As from my other evil, so from this,
 In penitence. How many from their grave
 Shall with shorn locks³ arise, who living, ay,
 And at life's last extreme, of this offence,
 Through ignorance, did not repent! And know
 The fault, which lies direct from any sin
 In level opposition, here, with that,
 Wastes its green rankness on one common heap.
 Therefore, if I have been with those, who wail
 Their avarice, to cleanse me; through reverse
 Of their transgression, such hath been my lot."

To whom the sovereign of the pastoral song:
 "While thou didst sing that cruel warfare waged
 By the twin sorrow of Jocasta's womb,"⁴

¹ Why?

Quid non mortalia pectora cogis,
 Auri sacra femas? *Virg. Æn. lib. iii. 57.*

Venturi supposes, that Dante might have mistaken the meaning of the word *sacra*, and construed it "holy," instead of "cursed." But I see no necessity for having recourse to so improbable a conjecture.

² The fierce encounter.] See Hell, Canto vii. 26.

With shorn locks.] See Hell, Canto vii. 58.

The twin sorrow of Jocasta's womb.] Electra and Polynece.

From thy discourse with Clio¹ there, it seems
As faith had not been thine; without the which,
Good deeds suffice not. And if so, what sun
Rose on thee, or what candle pierced the dark,
That thou didst after see to hoise the sail,
And follow where the fisherman had led?"

He answering thus: "By thee conducted first,
I enter'd the Parnassian grotts, and quaff'd
Of the clear spring: illumined first by thee,
Open'd mine eyes to God. Thou didst, as one,
Who, journeying through the darkness, bears a light
Behind, that profits not himself, but makes
His followers wise, when thou exclaimedst, 'Lo!
A renovated world,² Justice return'd,
Times of primeval innocence restored,
And a new race descended from above,'
Poet and Christian both to thee I owed.
That thou mayst mark more clearly what I trace,
My hand shall stretch forth to inform the lines
With livelier coloring. Soon o'er all the world,
By messengers from heaven, the true belief
Teem'd now prolific; and that word of thine,
Accordant, to the new instructors chimed.
Induced by which agreement, I was wont
Resort to them; and soon their sanctity
So won upon me, that, Domitian's rage
Pursuing them, I mix'd my tears with theirs;
And, while on earth I stay'd, still succor'd them.
And their most righteous customs made me scorn
All sects besides. Before³ I led the Greeks,

¹ *With Clio.*]

Quem prius heroum Clio dabis? immodicum iræ
Tydea? laurigeri subitos an vatis hiatus?

Stat. Thebaid. l. 42.

² *A renovated world.*]

Magnus ab integro sæclorum nascitur ordo.
Jam redit et Virgo; redeunt Saturnia regna;
Jam nova progenies cœlo demittitur alto.

Virg. Ecl. iv. 5

For the application of Virgil's prophecy to the incarnation, see Natalis
Alexander, *Hist. Eccl. Sæc. i. Desert.* i. Paris, 1679, v. i. p. 166.

³ *Before.*] Before I had composed the *Thebaid*.

In tuneful fiction, to the streams of Thebes,
I was baptised: but secretly, through fear,
Remain'd a Christian, and conform'd long time
To Pagan rites. Four centuries and more,
I, for that lukewarmness, was fain to pace [raised
Round the fourth circle. Thou then, who hast
The covering which did hide such blessing from me,
Whilst much of this ascent is yet to climb,
Say, if thou know, where our old Terence¹ bides,
Cæcilius,² Plautus, Varro:³ if condemn'd
They dwell, and in what province of the deep."
"These," said my guide, "with Persius and myself,
And others many more, are with that Greek,⁴
Of mortals, the most cherish'd by the nine,
In the first ward⁵ of darkness. There, oft-times,
We of that mount hold converse, on whose top
For aye our nurses live. We have the bard
Of Pella,⁶ and the Teian,⁷ Agatho,⁸

¹ *Our old Terence.*] "Antico," which is found in many of the old editions, seems preferable to "amico."

² *Cæcilius.*] Cæcilius Statius, a Latin comic poet, of whose works some fragments only remain. Our poet had Horace in his eye.

Dicitur Afrani toga convenisse Mehandro,
Plautus ad exemplar Siculi properare Epicharmi,
Vincere Cæcilius gravitate, Terentius arte

Epist. lib. ii. 1.

³ *Varro.*] "Quam multa pene omnia tradidit Varro." *Quintilian, Instit. Orat. lib. xii.* "Vix aperto ad philosophiam aditu, primus M. Varro veterum omnium doctissimus." *Sadolet. de liberis recte instit.* Edit. Lugd. 1533, p. 137.

⁴ *That greek.*] Homer.

⁵ *In the first ward.*] In Limbo.

⁶ ——— *The bard*

Of Pella.] Euripides.

⁷ *The Teian.*]

Euripide v' è nosco e Anacreonte.

The Monte Cassino MS. reads "Antifonte" "Antipho," instead of "Anacreonte." Dante probably knew little more of these Greek writers than the names.

⁸ *Agatho.*] Chaucer, speaking of the Daisy as a representation of Alceste, refers to Agaton:—

No wonder is though Jove her stellife,
As tellith Agaton for her goodnesse.

Legende of Good Women.

And Mr. Tyrwhitt tells us that "he has nothing to say of this writer except that one of the same name is quoted in the Prol. to the tragedie of Cæcilius by Thomas Preston. There is no reason," he adds, "for supposing with Gloss. Ur. that a philosopher of Samos is meant, or any

Simonides, and many a Grecian else
 Ingarlanded with laurel. Of thy train,¹
 Antigone is there, Deiphile,
 Argia, and as sorrowful as erst
 Ismene, and who show'd Langia's wave:²
 Deidamia with her sisters there,
 And blind Tiresias' daughter,³ and the bride
 Sea-born of Peleus."⁴ Either poet now
 Was silent; and no longer by the ascent
 Or the steep walls obstructed, round them cast
 Inquiring eyes. Four handmaids⁵ of the day

of the Agathocles of antiquity." I am inclined, however, to believe that Chaucer must have meant Agatho, the dramatic writer, whose name, at least, appears to have been familiar in the middle ages: for, besides the mention of him in the text, he is quoted by Dante in the Treatise De Monarchiâ, lib. iii. "Deus per nuncium facere non potest, genita non esse, genitrix, juxta sententiam Agathonis." The original is to be found in Aristotle, *Éthic. Nicom.* lib. vi. c. 2.

Μόνου γὰρ αὐτοῦ καὶ θεὸς σπερίοκεται
 Ἀγένητα ποιεῖν ἄσσο' ἂν ἢ πεπραγμένα.

Agatho is mentioned by Xenophon in his *Symposium*, by Plato in the *Protagoras*, and in the *Banquet*, a favorite book with our author, and by Aristotle in his art of poetry, where the following remarkable passage occurs respecting him, from which I will leave it to the reader to decide whether it is possible that the allusion in Chaucer might have arisen: ἐν ἐνίοις μὲν ἐν ἡ δὲ τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποιημένα· ἐν ἐνίοις δὲ αὐθέν· οἷον ἐν τῷ Ἀγῆθου Ἄνθει. ὁμοίως γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὀνόματα πεπο· τὰ καὶ οὐδὲν ἤττον εὐφραίνει. Edit. 1794. p. 33. "There are however: the tragedies, in which one or two of the names are historical, and the rest feigned; there are even some, in which none of the names are historical, such as Agatho's tragedy called *the flower*; for in that all invention, both incidents and names; and yet it pleases." *Aristotle's Treatise on Poetry*, by Thomas Twining, 8vo. Edit, 1812, vol. i. p. 128.

¹ *Of thy train.*] "Of those celebrated in thy Poem."

² *Who show'd Langia's wave.*] Hypsipile. See note to Canto xxvi. v. 87.

³ *Tiresias' daughter.*] Dante, as some have thought, had forgotten that he had placed Manto, the daughter of Tiresias, among the sorcerers. See Hell, Canto xx. Vellutello endeavors rather, awkwardly, to reconcile the apparent inconsistency, by observing, that although she was placed there as a sinner, yet, as one of famous memory, she had also a place among the worthies in Limbo. Lombardi, or rather the Della Crusca academicians, excuse our author better by observing that Tiresias had a daughter named Daphne. See Diodorus Siculus, lib. iv. § 66. I have here to acknowledge a communication made to me by the learned writer of an anonymous letter, who observes that Manto and Daphne are only different names for the same person; and that Servius, in his Commentary on the *Æneid*, x. 198, says, that some make Manto the prophetess to be a daughter of Hercules.

⁴ — *The bride*
Sea-born of Peleus.] Thetis.

⁵ *Four handmaids.*] Compare Canto xii. v. 74.

Had finish'd now their office, and the fifth
Was at the chariot-beam, directing still
Its flamy point aloof; when thus my guide:
"Methinks, it well behooves us to the brink
Bend the right shoulder, circuiting the mount
As we have ever used." So custom there
Was usher to the road; the which we chose
Less doubtful, as that worthy shade¹ complied.

They on before me went: I sole pursued,
Listening their speech, that to my thoughts convey'd
Mysterious lessons of sweet poesy.
But soon they ceased; for midway of the road
A tree we found, with goodly fruitage hung,
And pleasant to the smell: and as a fir,
Upward from bough to bough, less ample spreads;
So downward this less ample spreads;² that none,
Methinks, aloft may climb. Upon the side,
That closed our path, a liquid crystal fell
From the steep rock, and through the sprays above
Stream'd showering. With associate step the bards
Drew near the plant; and, from amidst the leaves
A voice was heard: "Ye shall be chary of me;"
And after added: "Mary took more thought"³
For joy and honor of the nuptial feast,
Than for herself, who answers now for you.
The women of old Rome⁴ were satisfied

¹ *That worthy shade.*] Statius.

² *Downward it is less ample spread.*] The early commentators understand that this tree had its root upward and the boughs downward; and this opinion, however derided by their successors, is not a little countenanced by the imitation of Frezzi, who lived so near the time of our poet:—

Su dentro al cielo avea la sua radice,
E giù inverso terra i rami spande.

Il Quadrir. lib. iv. cap. 1.

— It had in heaven
Its roots above, and downward to the earth
Stretch'd forth the branches.

³ *Mary took more thought.*] "The blessed Virgin, who answers for you now in heaven, when she said to Jesus, at the marriage in Cana of Galilee, 'they have no wine,' regarded not the gratification of her own taste, but the honor of the nuptial banquet."

⁴ *The women of old Rome.*] See Valerius Maximus, l. ii. c. 1.

With water for their beverage. Daniel¹ fed
 On pulse, and wisdom gain'd. The primal age
 Was beautiful as gold: and hunger then
 Made acorns tasteful; thirst, each rivulet
 Run nectar. Honey and locusts were the food,
 Whereon the Baptist in the wilderness
 Fed, and that eminence of glory reach'd
 And greatness, which th' Evangelist records."

CANTO XXIII.

ARGUMENT.

They are overtaken by the spirit of Forese, who had been a friend of our poet's on earth, and who now inveighs bitterly against the immodest dress of their countrywomen at Florence.

ON the green leaf mine eyes were fix'd, like his
 Who throws away his days, in idle chase
 Of the diminutive birds, when thus I heard
 The more than father warn me: "Son! our time
 Asks thrifter using. Linger not: away."

Thereat my face and steps at once I turn'd
 Toward the sages by whose converse cheer'd
 I journey'd on, and felt no toil: and lo!
 A sound of weeping, and a song: "My lips,²
 Oh Lord!" and these so mingled, it gave birth
 To pleasure and to pain. "Oh Sire beloved!
 Say what is this I hear." Thus I inquired.

"Spirits," said he, "who, as they go, perchance,

¹ *Daniel*.] "Then said Daniel to Melzar, whom the prince of the eunuchs had set over Daniel, Hananiah, Michael, and Azariah, Prove thy servants, I beseech thee, ten days; and let them give us pulse to eat, and water to drink." *Daniel*, i. 11, 12. "Thus Melzar took away the portion of their meat, and the wine that they should drink: and gave them pulse. As for these four children God gave them knowledge and skill in all learning and wisdom: and Daniel had understanding in all visions and dreams." *Ibid.* 16, 17.

² *My lips*.] "O Lord, open thou my lips; and my mouth shall show forth thy praise." *Psalms* li. 15.

Their debt of duty pay." As on their road
The thoughtful pilgrims, overtaking some
Not known unto them, turn to them, and look,
But stay not; thus, approaching from behind
With speedier motion, eyed us, as they pass'd,
A crowd of spirits, silent and devout.
The eyes¹ of each were dark and hollow; pale
Their visage, and so lean withal, the bones
Stood staring through the skin. I do not think
Thus dry and meagre Erisichon show'd,
When pinch'd by sharp-set famine to the quick.

"Lo!" to myself I mused, "the race, who lost
Jerusalem, when Mary² with dire beak
Prey'd on her child." The sockets seem'd as rings³,
From which the gems were dropt. Who reads the
Of man upon his forehead, there the M [name⁴
Had traced most plainly. Who would deem, that
Of water and an apple could have proved [scent
Powerful to generate such pining want,
Not knowing how it wrought? While now I stood,
Wondering what thus could waste them (for the
Of their gaunt hollowness and scaly rind [cause
Appear'd not), lo! a spirit turn'd his eyes
In their deep-sunken cells, and fasten'd them

¹ *The eyes.*] Compare Ovid, *Metam.* lib. viii. 80r.

Hirtus erat crinis; cava lumina, pallor in ore:

Dura cutis, per quam spectari viscera possent:
Ossa sub incurvis exstabant arida lumbis.

² *When Mary.*] Josephus, de Bello Jud. lib. vii. c. xxi. p. 954. Ed. Genev. fol. 1611. The shocking story is well told.

³ *Rings.*]

Senza fior prato o senza gemma anello.

Petrarca, Son. Lasciata hai, morte.

O ring of which the rubie is outfall.

Chaucer, Troilus and Crescide, b. v.

—— In this habit

Met I my father with his bleeding rings,
Their precious stones new lost.

Shakspeare, Lear, act v. sc. 3.

⁴ *Who reads the name.*] "He who pretends to distinguish the letters which form OMO in the features of the human face, might easily have traced out the M on their emaciated countenances." The temples, nose, and forehead are supposed to represent this letter; and the eyes the two O's placed within each side of it.

On me, then cried with vehemence aloud:
 "What grace is this vouchsafed me?" By his looks
 I ne'er had recognized him: but the voice
 Brought to my knowledge what his cheer conceal'd
 Remembrance of his altered lineaments
 Was kindled from that spark; and I agnized
 The visage of Forese.¹ "Ah! respect
 This wan and leprous-wither'd skin," thus he
 Suppliant implored, "this macerated flesh.
 Speak to me truly of thyself. And who
 Are those twain spirits, that escort thee there?
 Be it not said thou scorn'st to talk with me."

"That face of thine," I answer'd him, which dead
 I once bewail'd, disposes me not less
 For weeping, when I see it thus transform'd. [whilst
 Say then, by Heaven, what blasts ye thus? The
 I wonder, ask not speech from me: unapt
 Is he to speak, whom other will employs."

He thus: "The water and the plant, we pass'd,
 With power are gifted, by the eternal will
 Infused; the which so pines me. Every spirit,
 Whose song bewails his gluttony indulged
 Too grossly, here in hunger and in thirst
 Is purified. The odor, which the fruit,
 And spray that showers upon the verdure, breathe,
 Inflames us with desire to feed and drink.
 Nor once alone, encompassing our route,
 We come to add fresh fuel to the pain:
 Pain, said I? solace rather: for that will,
 To the tree, leads us, by which Christ was led
 To call on Eli, joyful, when he paid
 Our ransom from his vein." I answering thus:
 "Forese! From that day, in which the world
 For better life thou changedst, not five years

¹ *Forese.*] One of the brothers of Piccarda; he who is again spoken of in the next Canto, and introduced in the Paradise, Canto iii. Cionacci, in his *Storia della Beata Umiliana*, Parte iv. cap. i., is referred to by Lombardi, in order to show that Forese was also the brother of Corso Donati, our author's political enemy. See next Canto, v. 81. Tiraboschi, after Crescimbeni, enumerates him among the Tuscan poets *Stor della Poes. It. v. i. p. 139.*

Have circled. If the power¹ of sinning more
 Were first concluded in thee, ere thou knew'st
 That kindly grief which re-espouses us
 To God, how hither art thou come so soon?
 I thought to find thee lower,² there, where time
 Is recompense for time." He straight replied:
 "To drink up the sweet wormwood of affliction
 I have been brought thus early, by the tears
 Stream'd down my Nella's³ cheeks. Her prayers
 devout,

Her sighs have drawn me from the coast, where oft
 Expectance lingers; and have set me free
 From the other circles. In the sight of God
 So much the dearer is my widow prized,
 She whom I loved so fondly, as she ranks
 More singly eminent for virtuous deeds.
 The tract, most barbarous of Sardinia's isle,⁴
 Hath dames more chaste, and modester by far,
 Than that wherein I left her. Oh sweet brother!
 What wouldst thou have me say?⁵ A time to come
 Stands full within my view, to which this hour
 Shall not be counted of an ancient date,
 When from the pulpit shall be loudly warn'd
 The unblushing dames of Florence,⁶ lest they bare

¹ *If the power.*] "If thou didst delay thy repentance to the last, when thou hadst lost the power of sinning, how happens it thou art arrived here so early?"

² *Lower.*] In the Ante-Purgatory. See Canto ii.

³ *My Nella.*] The wife of Forese.

⁴ *The tract, most barbarous of Sardinia's isle.*] The *Barbagia* is a part of Sardinia, to which that name was given, on account of the uncivilized state of its inhabitants, who are said to have gone nearly naked.

⁵ *What wouldst thou have me say?*] The interrogative, which Lombardi would dismiss from this place, as unmeaning and superfluous, appears to me to be the natural result of a deep feeling, and to prepare us for the invective that follows.

⁶ *The unblushing dames of Florence.*] Landino's note exhibits a curious instance of the changeableness of his country women. He even goes beyond the acrimony of the original. "In those days," says the commentator, "no less than in ours, the Florentine ladies exposed the neck and bosom, a dress, no doubt, more suitable to a harlot than a matron. But, as they changed soon after, insomuch that they wore collars up to the chin, covering the whole of the neck and throat, so have I hopes they will change again; not indeed so much from motives of decency, as through that fickleness, which pervades every action of their lives."

Unkerchief'd bosom to the common gaze.
 What savage women hath the world e'er seen,
 What Saracens,¹ for whom there needed scourge
 Of spiritual or other discipline,
 To force them walk with covering on their limbs?
 But did they see, the shameless ones, what Heaven
 Wafts on swift wing toward them while I speak,
 Their mouths were oped for howling: they shall taste
 Of sorrow (unless foresight cheat me here)
 Or ere the cheek of him be clothed with down,
 Who is now rocked with lullaby² asleep.
 Ah! now, my brother, hide thyself no more:
 Thou seest³ how not I alone, but all,
 Gaze, where thou veil'st the intercepted sun."

Whence I replied: "If thou recall to mind
 What we were once together, even yet
 Remembrance of those days may grieve thee sore.
 That I forsook that life, was due to him
 Who there precedes me, some few evenings past,
 When she was round, who shines with sister lamp
 To his that glisters yonder," and I show'd
 The sun. "'Tis he, who through profoundest night
 Of the true dead has brought me, with this flesh
 As true, that follows. From that gloom the aid
 Of his sure comfort drew me on to climb,
 And, climbing, wind along this mountain-steep,
 Which rectifies in you whate'er the world
 Made crooked and depraved. I have his word,
 That he will bear me company as far
 As till I come where Beatrice dwells:

¹ *Saracens.*] "This word, during the middle ages, was indiscriminately applied to Pagans and Mahometans; in short, to all nations (except the Jews) who did not profess Christianity." *Mr. Ellis' Specimens of Early English Metrical Romances*, vol. i. p. 196 (a note), Lond. 8vo. 1805.

² *With lullaby.*]

Colui che mo si consola con nanna.

"Nanna" is said to have been the sound with which the Florentine women hushed their children to sleep.

³ *Thou seest.*] Thou seest how we wonder that thou art here in a living body.

But there must leave me. Virgil is that spirit,
Who thus hath promised," and I pointed to him:
"The other is that shade, for whom so late
Your realm, as he arose, exulting, shook
Through every pendent cliff and rocky bound."

CANTO XXIV.

ARGUMENT.

Forese points out several others by name who are here, like himself, purifying themselves from the vice of gluttony; and amongst the rest. Buonaggiunta of Lucca, with whom our poet converses. Forese then predicts the violent end of Dante's political enemy, Corso Donati; and, when he has quitted them, the poet, in company with Statius and Virgil, arrives at another tree, from whence issue voices that record ancient examples of gluttony; and proceeding forwards, they are directed by an angel which way to ascend to the next cornice of the mountain.

OUR journey was not slacken'd by our talk,
Nor yet our talk by journeying. Still we spake,
And urged our travel stoutly, like a ship
When the wind sits astern. The shadowy forms,
That seem'd things dead and dead again, drew in
At their deep-delved orbs rare wonder of me,
Perceiving I had life; and I my words
Continued, and thus spake: "He journeys¹ up
Perhaps more tardily than else he would,
For others' sake. But tell me, if thou know'st,
Where is Piccarda?² Tell me, if I see
Any of mark, among this multitude
Who eye me thus."—"My sister (she for whom,
'Twixt beautiful and good,³ I cannot say

¹ *He journeys.*] The soul of Statius perhaps proceeds more slowly. in order that he may enjoy as long as possible the company of Virgil.

² *Piccarda.*] See Paradise, Canto iii.

³ *'Twixt beautiful and good.*]

— Tra bella e onesta
Qual fu più, lasciò in dubbio.
Petrarca, Son. Ripensando a quel

Which name was fitter) wears e'en now her crown,
 And triumphs in Olympus." Saying this,
 He added: "Since spare diet¹ hath so worn
 Our semblance out, 'tis lawful here to name
 Each one. This," and his finger then he raised,
 "Is Buonaggiunta,²—Buonaggiunta, he

¹ *Diet.*] Dieta.

And dieted with fasting every day.

Spenser, F. Q. b. i. c. i. st. 26.

Spare fast that oft with gods doth diet.

Milton, Il Penseroso.

² *Buonaggiunta.*] Buonaggiunta Urbiciani, of Lucca. "There is a canzone by this poet, printed in the collection made by the Giunti, (p. 209,) and a sonnet to Guido Guinicelli in that made by Corbinelli, (p. 169,) from which we collect that he lived not about 1230, as Quadrio supposes, (t. ii. p. 159,) but towards the end of the thirteenth century. Concerning other poems by Buonaggiunta, that are preserved in MS. in some libraries, Crescimbeni may be consulted." *Tiraboschi, Mr. Mathias' ed.* v. i. p. 115. Three of these, a canzone, a sonnet, and a ballata, have been published in the *Anecdota Literaria ex MSS. Codicibus eruta*, 8vo. Roma, (no year), v. iii. p. 453. He is thus mentioned by our author in his *Treatise de Vulg. Eloq. lib. i. cap. xiii.* "Next let us come to the Tuscans, who, made senseless by their folly, arrogantly assume to themselves the title of a vernacular diction, more excellent than the rest; nor are the vulgar alone misled by the wild opinion, but many famous men have maintained it, as Guittone d'Arezzo, who never addicted himself to the polished style of the court, Buonaggiunta of Lucca, Gallo of Pisa, Mino Mocato of Sienna, and Brunetto of Florence, whose compositions, if there shall be leisure for examining them, will be found not to be in the diction of the court, but in that of their respective cities." As a specimen of Buonaggiunta's manner, the reader will take the following Sonnet from Corbinelli's Collection added to the *Bella Mano*:—

Qual uomo è in su la rota per Ventura,
 Non si rallegrì, perchè sia innalzato;
 Che quando più si mostra chiara, e pura,
 Allor si gira, ed hallo disbassato.
 E nullo prato ha sì fresca verdura,
 Che li suoi fiori non cangino stato;
 E questo saccio, che avvien per natura;
 Più grave cade, chi più è montato.
 Non si dee uomo troppo rallegrare
 Di gran grandezza, nè tenere spene;
 Che egli é gran doglia, allegrezza fallire:
 Anzi si debbe molto umiliare;
 Non far soperchio, perchè aggia gran bene;
 Che ogni monte a valle dee venire.
La Bella e Mano e Rime Antiche, ediz. Firenze, 1715, D. 170.

What man is raised on Fortune's wheel aloft,
 Let him not triumph in his bliss elate;
 For when she smiles with visage fair and soft,
 Then whirls she round, reversing his estate.
 Fresh was the verdure in the sunny croft,
 Yet soon the wither'd flowerets met their fate.
 And things exalted most, as chanceth oft,
 Fall from on high to earth with ruin great.

Of Lucca: and that face beyond him, pierced
Unto a leaner fineness than the rest,
Had keeping of the church; he was of Tours,¹
And purges by wan abstinence away
Bolsena's eels and cups of muscadel."²

He show'd me many others, one by one:
And all, as they were named, seem'd well content;
For no dark gesture I discern'd in any.
I saw, through hunger, Ubaldino³ grind
His teeth on emptiness; and Boniface,⁴
That waved the crosier⁵ o'er a numerous flock:
I saw the Marquis,⁶ who had time erewhile
To swill at Forli with less drought; yet so,
Was one ne'er sated. I howe'er, like him

Therefore ought none too greatly to rejoice
In greatness, nor too fast his hope to hold:
For one, that triumphs, great pain is to fail.
But lowly meekness is the wiser choice;
And he must down, that is too proud and bold:
For every mountain stoopeth to the vale.

¹ *He was of Tours.*] Simon of Tours became Pope with the title of Martin IV. in 1281, and died in 1285.

² *Bolsena's eels and cups of muscadel.*] The Nidobeatina edition and the Monte Cassino MS. agree in reading

L' anguille di Bolsena in la vernaccia;

from which it would seem, that Martin the Fourth refined so much on epicurism as to have his eels killed by being put into the wine called vernaccia, in order to heighten their flavor. The Latin annotator on the MS. relates, that the following epitaph was inscribed on the sepulchre of the pope:—

Gaudent anguillæ, quod mortuus hic jacet ille,
Qui quasi morte reas excoriabat eas.

³ *Ubaldino.*] Ubaldino degli Ubaldini, of Pila, in the Florentine territory.

⁴ *Boniface.*] Archbishop of Ravenna. By Venturi he is called Bonifazio de' Fieschi, a Genoese; by Vellestello, the son of the above-mentioned Ubaldini; and by Landino, Francioso, a Frenchman.

⁵ *Crosier.*] It is uncertain whether the word "rocco," in the original, means a "crosier" or a "bishop's rochet," that is, his episcopal gown. In support of the latter interpretation Lombardi cites Du Fresne's Glossary, article Roccus. "Rochettum hodie vocant vestem lintheam episcoporum . . . quasi parvum roccum;" and explains the verse,

Che pasturò col rocco molte genti:

"who, from the revenues of his bishoprick, supported in luxury a large train of dependants." If the reader wishes to learn more on the subject, he is referred to Monti's Proposta, under the word "Rocco."

⁶ *The Marquis.*] The Marchese de' Rigogliosi, of Forli. When his butler told him it was commonly reported in the city that he did nothing but drink, he is said to have answered: "And do you tell them that I am always thirsty."

That, gazing 'midst a crowd, singles out one,
 So singled him of Lucca; for methought
 Was none amongst them took such note of me.
 Somewhat I heard him whisper of Gentucca:¹
 The sound was indistinct, and murmur'd there,²
 Where justice, that so strips them, fix'd her sting.

"Spirit!" said I, "it seems as thou wouldst fain
 Speak with me. Let me hear thee. Mutual wish
 To converse prompts, which let us both indulge."

He, answering, straight began: "Woman is born,
 Whose brow no wimple shades yet,³ that shall make
 My city please thee, blame it as they may.⁴
 Go then with this forewarning. If aught else
 My whisper too implied, the event shall tell.
 But say, if of a truth I see the man
 Of that new lay the inventor, which begins
 With 'Ladies, ye that con the lore of love.'⁵"

To whom I thus: "Count of me but as one,
 Who am the scribe of love; that, when he breathes,
 Take up my pen, and, as he dictates, write." [held
 "Brother!" said he, "the hindrance, which once
 The notary,⁶ with Guittone⁷ and myself,

¹ *Gentucca.*] Of this lady it is thought that our poet became enamored during his exile. See note to Canto xxxi. 56.

² *There.*] In the throat, the part in which they felt the torment inflicted by the divine justice.

³ *Whose brow no wimple shades yet.*] "Who has not assumed the dress of a woman."

⁴ *Blame it as they may.*] See Hell, Canto xxi. 39.

⁵ *Ladies, ye that con the lore of love.*]

Donne ch' avete intelletto d'amore.

The first verse of a canzone in our author's Vita Nuova.

⁶ *The notary.*] Jacopo da Lentino, called the Notary, a poet of these times. He was probably an Apulian: for Dante, (*De Vulg. Eloq.* lib. i. cap. 12,) quoting a verse which belongs to a canzone of his, published by the Giunti, without mentioning the writer's name, terms him one of "the illustrious Apulians," præfulgentes Apuli. See Tiraboschi. *Mr. Mathias'* edit. vol. i. p. 137. Crescimbeni (lib. i. *Della Volg. Poes.* p. 72, 4to ed. 1698) gives an extract from one of his poems, printed in Allacci's Collection, to show that the whimsical composition called "Ariette," are not of modern invention. His poems have been collected among the *Poeti del primo secolo della Lingua Italiana*, 2 vol. 8vo. Firenze, 1816. They extend from p. 249 to p. 319 of the first volume.

⁷ *Guittone.*] Fra Guittone, of Arezzo, holds a distinguished place in Italian literature, as, besides his poems printed in the Collection of the Giunti, he has left a collection of letters, forty in number, which afford the earliest specimen of that kind of writing in the language. They

Short of that new and sweeter style¹ I hear,
 Is now disclosed: I see how ye your plumes [tion,
 Stretch, as the inditer guides them; which, no ques-
 Ours did not. He that seeks a grace beyond,
 Sees not the distance parts one style from other."
 And, as contented, here he held his peace.

were published at Rome in 1743, with learned illustrations of Giovanni Bottari. He was also the first who gave to the sonnet its regular and legitimate form, a species of composition in which not only his own countrymen, but many of the best poets in all the cultivated languages of modern Europe, have since so much delighted. Guittone, a native of Arezzo, was the son of Viva di Michele. He was of the order of the "Frati Godenti," of which an account may be seen in the notes to Hell, Canto xxiii. In the year 1293, he founded a monastery of the order of Camaldoli, in Florence, and died in the following year. Tiraboschi, *ibid.* p. 119. Dante, in the *Treatise de Vulg. Eloq.* lib. i. cap. 13, (see note to v. 20, above,) and lib. ii. cap. 6, blames him for preferring the plebeian to the more courtly style; and Petrarch twice places him in the company of our poet. *Triumph of Love*, cap. iv. and *Son. Par. Sec.* "Sennuccio mio." The eighth book in the collection of the old poets published by the Giunti in 1527 consists of sonnets and canzoni by Guittone. They are marked by a peculiar solemnity of manner, of which the ensuing sonnet will afford a proof and an example.

Gran piacer Signor mio, e gran desire
 Harei d'essere avanti al divin trono,
 Dove si prenderà pace e perdono
 Di suo ben fatto e d'ogni suo fallire;
 E gran piacer harei hor di sentire
 Quella sonante tromba e que gran suono,
 E d'udir dire: hora venuti sono,
 A chi dar pace, a chi crudel martire.
 Questo tutto vorrei caro signore;
 Perché fia scritto a ciaschedun nel volto
 Quel ch'è già tenne ascoso dentro al core:
 Allhor vedrete a la mia fronte avvolto
 Un brieve, che dirà; che 'l crudo amore
 Per voi me prese, e mai non m' ha disciolto.

Great joy it were to me to join the throng,
 That thy celestial throne, O Lord, surround,
 Where perfect peace and pardon shall be found,
 Peace for good doings, pardon for the wrong:
 Great joy to hear the vault of heaven prolong
 That everlasting trumpet's mighty sound,
 That shall to each award their final bound,
 Wailing to these, to those the blissful song.
 All this, dear Lord, were welcome to my soul.
 For on his brow then every one shall bear
 Inscribed, what late was hidden in the heart;
 And round my forehead wreathed a letter'd scroll
 Shall in this tenor my sad fate declare:
 "Love's bondman I from him might never part."

Bottari doubts whether some of the sonnets attributed to Guittone in the *Rime Antiche* are by that writer. See his notes to *Lettere di Fra Guittone*, p. 135.

¹ *That new and sweeter style.*] He means the style introduced in our poet's time.

Like as the birds,¹ that winter near the Nile,
 In squared regiment direct their course,
 Then stretch themselves in file for speedier flight,
 Thus all the tribe of spirits, as they turn'd
 Their visage, faster fled, nimble alike
 Through leanness and desire. And as a man,
 Tired with the motion of a trotting steed,²
 Slacks pace, and stays behind his company,
 Till his o'erbreathed lungs keep temperate time;
 E'en so Forese let that holy crew
 Proceed, behind them lingering at my side,
 And saying: "When shall I again behold thee?"

"How long my life may last," said I, "I know not
 This know, how soon soever I return,
 My wishes will before me have arrived:
 Sithence the place,³ where I am set to live,
 Is, day by day, more scoop'd of all its good;
 And dismal ruin seems to threaten it."

"Go now," he cried: "lo! he,⁴ whose guilt is most
 Passes before my vision, dragg'd at heels
 Of an infuriate beast. Toward the vale,
 Where guilt hath no redemption, on it speeds,
 Each step increasing swiftness on the last;
 Until a blow it strikes, and leaveth him

¹ *The birds.*] Hell, Canto v. 46. Euripides, Helena, 1495, and Statius, Theb. lib. v. 12.

² *Tired with the motion of a trotting steed.*] I have followed Venturi's explanation of this passage. Others understand

—— di trottare è lasso.

of the fatigue produced by running.

³ *The place.*] Florence.

⁴ *He.*] Corso Donati was suspected of aiming at the sovereignty of Florence. To escape the fury of his fellow citizens, he fled away on horseback, but falling, was overtaken and slain, A. D. 1308. The contemporary annalist, after relating at length the circumstances of his fate, adds, "that he was one of the wisest and most valorous knights, the best speaker, the most expert statesman, the most renowned and enterprising man of his age in Italy, a comely knight and of graceful carriage, but very worldly, and in his time had formed many conspiracies in Florence, and entered into many scandalous practices for the sake of attaining state and lordship." G. Villani, lib. viii. cap. xcvi. The character of Corso is forcibly drawn by another of his contemporaries, Dino Compagni, lib. iii. Muratori, Rer. Ital. Script. tom. ix. p. 527. Guittone d'Arezzo's seventh letter is addressed to him. It is in verse.

A corse most vilely shatter'd. No long space
Those wheels have yet to roll," (therewith his eyes
Look'd up to heaven,) "ere thou shalt plainly see
That which my words may not more plainly tell.
I quit thee: time is precious here: I lose
Too much, thus measuring my pace with thine."

As from a troop of well rank'd chivalry,
One knight, more enterprising than the rest,
Pricks forth at gallop, eager to display
His prowess in the first encounter proved;
So parted he from us, with lengthen'd strides;
And left me on the way with those twain spirits,
Who were such mighty marshals of the world.

When he beyond us had so fled, mine eyes
No nearer reach'd him, than my thought his words;
The branches of another fruit, thick hung,
And blooming fresh, appear'd. E'en as our steps
Turn'd thither; not far off, it rose to view.
Beneath it were a multitude, that raised
Their hands, and shouted forth I know not what
Unto the boughs; like greedy and fond brats,
That beg, and answer none obtain from him,
Of whom they beg; but more to draw them on,
He, at arm's length, the object of his wish
Above them holds aloft, and hides it not.

At length, as undeceived, they went their way:
And we approach the tree, whom vows and tears
Sue to in vain; the mighty tree. "Pass on,
And come not near. Stands higher up the wood,
Whereof Eve tasted: and from it was ta'en [came
This plant." Such sounds from midst the thickets
Whence I, with either bard, close to the side
That rose, pass'd forth beyond. "Remember," next
We heard, "those unblest creatures of the clouds,"¹
How they their twyfold bosoms, overgorged,
Opposed in fight to Thesus: call to mind
The Hebrews,² how, effeminate, they stoop'd

¹ *Creatures of the clouds.*] The Centaurs. Ovid, Met. lib. xii fab. 4.

² *The Hebrews.*] Judges, vii.

To ease their thirst; whence Gideon's ranks were
As he to Madian¹ march'd adown the hills "[thinn'd,

Thus near one border coasting, still we heard
The sins of gluttony, with woe.erewhile
Reguerdon'd. Then along the lonely path,
Once more at large, full thousand paces on
We travel'd, each contemplative and mute.

"Why pensive journey so ye three alone?"
Thus suddenly a voice, exclaim'd: whereat
I shook, as doth a scared and paltry beast;
Then raised my head, to look from whence it came.

Was ne'er in furnace, glass, or metal, seen
So bright and glowing red, as was the shape
I now beheld. "If ye desire to mount,"
He cried; "here must ye turn. This way he goes,
Who goes in quest of peace." His countenance
Had dazzled me; and to my guides I faced
Backward, like one who walks as sound directs.

As when, to harbinger the dawn, springs up
On freshen'd wing the air of May, and breathes
Of fragrance, all impregn'd with herb and flowers;
E'en such a wind I felt upon my front
Blow gently, and the moving of a wing
Perceived, that, moving, shed ambrosial smell;
And then a voice: "Blessed are they, whom grace
Doth so illume, that appetite in them
Exhaleth no inordinate desire,
Still hungering as the rule of temperance wills."

¹ *To Madian.]*

The matchless Gideon in pursuit.
Of Madian and her vanquisht kings.

Milton, Samson Agonistes.

CANTO XXV.

ARGUMENT.

Virgil and Statius resolve some doubts that have arisen in the mind of Dante from what he had just seen. They all arrive on the seventh and last cornice, where the sin of incontinence is purged in fire; and the spirits of those suffering therein are heard to record illustrious instances of chastity.

It was an hour, when he who climbs, had need
To walk uncrippled: for the sun¹ had now
To Taurus the meridian circle left,
And to the Scorpion left the night. As one,
That makes no pause, but presses on his road
Whate'er betide him, if some urgent need
Impel; so enter'd we² upon our way,
One before other; for, but singly, none
That steep and narrow scale admits to climb
E'en as the young stork lifteth up his wing
Through wish to fly, yet ventures not to quit
The nest, and drops it; so in me desire
Of questioning my guide arose, and fell,
Arriving even to the act that marks
A man prepared for speech. Him all our haste
Restrain'd not; but thus spake the sire beloved:
"Fear not to speed the shaft,³ that on thy lip

¹ *The sun.*] The sun had passed the meridian two hours, and that meridian was now occupied by the constellation of Taurus, to which, as the Scorpion is opposite, the latter constellation was consequently at the meridian of night.

² *So enter'd we.*]

Davanti a me andava la mia guida:
E poi io dietro per una via stretta
Seguendo lei come mia scorta fida.

Frezzi, Il Quadriv, lib. ii. cap. 3.

The good prelate of Foligno has followed our poet so closely throughout this Capitolo, that it would be necessary to transcribe almost the whole of it in order to show how much he has copied. These verses of his own may well be applied to him on the occasion.

³ *Fear not to speed the shaft.*] "Fear not to utter the words that are already at the tip of the tongue."

Stands trembling for its flight." Encouraged thus, I straight began: "How there can leanness come,¹ Where is no want of nourishment to feed?"

"If thou," he answer'd, "hadst remember'd thee, How Meleager² with the wasting brand Wasted alike, by equal fires consumed; This would not trouble thee: and hadst thou thought, How in the mirror³ your reflected form With mimic motion vibrates; what now seems Hard, had appear'd no harder than the pulp Of summer-fruit mature. But that thy will In certainty may find its full repose, Lo Statius here! on him I call, and pray That he would now be healer of thy wound."

"If, in thy presence, I unfold to him The secrets of heaven's vengeance, let me plead Thine own injunction to exculpate me." So Statius answer'd, and forthwith began: "Attend my words, Oh son, and in thy mind Receive them; so shall they be light to clear The doubt thou offer'st. Blood, concocted well, Which by the thirsty veins is ne'er imbibed, And rests as food superfluous, to be ta'en From the replenish'd table, in the heart Derives effectual virtue, that informs The several human limbs, as being that

Πολλὰ μὲν ἄρτιεπὴς
Γλώσσα μοι τοξεύματ' ἔχει περὶ κείνων
Κελαδῆσαι

Pindar, Isthm. v. 60.

Full many a shaft of sounding rhyme
Stands trembling on my lip
Their glory to declare.

* *How there can leanness come.*] "How can spirits, that need not corporeal nourishment, be subject to leanness?" This question gives rise to the following explanation of Statius respecting the formation of the human body from the first, its junction with the soul, and the passage of the latter to another world.

² *Meleager.*] Virgil reminds Dante that, as Meleager was wasted away by the decree of the fates, and not through want of blood; so by the divine appointment, there may be leanness where there is no need of nourishment.

³ *In the mirror.*] As the reflection of a form in a mirror is modified in agreement with the modification of the form itself; so the soul, separated from the earthly body, impresses the image or ghost of that body with its own affections.

Which passes through the veins itself to make them
Yet more concocted it descends, where shame
Forbids to mention: and from thence distils
In natural vessel on another's blood.

There each unite together; one disposed
To endure, to act the other, through that power
Derived from whence it came;¹ and being met,
It 'gins to work, coagulating first;
Then vivifies what its own substance made
Consist. With animation now indued,
The active virtue (differing from a plant
No further than that this is on the way,
And at its limits that) continues yet
To operate, that now it moves, and feels,
As sea-sponge² clinging to the rock: and there
Assumes the organic powers its seed convey'd
This is the moment, son! at which the virtue,
That from the generating heart proceeds,
Is pliant and expansive; for each limb
Is in the heart by forgeful nature plann'd.
How babe³ of animal becomes, remains
For thy considering. At this point, more wise,
Than thou, has err'd,⁴ making the soul disjoin'd
From passive intellect, because he saw
No organ for the latter's use assign'd.

"Open thy bosom to the truth that comes.
Know, soon as in the embryo, to the brain
Articulation is complete, then turns
The primal Mover with a smile of joy

¹ *From whence it came.*] "From the heart," as Lombardi rightly interprets it.

² *As sea-sponge.*] The foetus in this stage a zoöphyte.

³ *Babe.*] By "fante," which is here rendered "babe," is meant "the human creature." "The creature that is distinguished from others by its faculty of speech," just as Homer calls men,

γενεὰ μερόπων ἀνθρώπων.

⁴ ——— *More wise,*

Than thou, has err'd.] Averroes is said to be here meant. Venturi refers to his commentary on Aristotle, *De Anim.* lib. iii. cap. 5, for the opinion that there is only one universal intellect or mind pervading every individual of the human race. Much of the knowledge displayed by our poet in the present Canto, appears to have been derived from the medical work of Averroes called the *Colliget*, lib. ii. f. 10 Ven. 1490, fol.

On such great work of nature; and imbreathes
 New spirit replete with virtue, that what here
 Active it finds, to its own substance draws;
 And forms an individual soul, that lives,
 And feels, and bends reflective on itself.
 And that thou less mayst marvel at the word,
 Mark the sun's heat¹; how that to wine doth change
 Mix'd with the moisture filter'd through the vine.

"When Lachesis hath spun the thread,² the soul
 Takes with her both the human and divine,
 Memory, intelligence, and will, in act
 Far keener than before; the other powers
 Inactive all and mute. No pause allow'd,
 In wondrous sort self-moving, to one strand
 Of those, where the departed roam, she falls:
 Here learns her destined path. Soon as the place
 Receives her, round the plastic virtue beams,
 Distinct as in the living limbs before:
 And as the air, when saturate with showers,
 The casual beam refracting, decks itself
 With many a hue; so here the ambient air
 Weareth that form, which influence of the soul
 Imprints on it: and like the flame, that where
 The fire moves, thither follows, so, henceforth,
 The new form on the spirit follows still:
 Hence hath it semblance, and is shadow call'd,
 With each sense, even to the sight, endued:
 Hence speech is ours, hence laughter, tears, and sighs,
 Which thou mayst oft have witness'd on the mount.
 The obedient shadow fails not to present
 What ever varying passion moves within us.
 And this the cause of what thou marvel'st at."

Now the last flexure of our way we reach'd;
 And to the right hand turning, other care

¹ *Mark the sun's heat.*] Redi and Tiraboschi (Mr. Mathias' ed. v. ii. p. 36) have considered this as an anticipation of a profound discovery of Galileo's in natural philosophy; but it is in reality taken from a passage in Cicero "de Senectute," where, speaking of the grape, he says, "quæ, et succo terræ et calore solis augescens, primo est peracerba gustatu, deinde maturata dulcescit."

² *When Lachesis hath spun the thread.*] When a man's life on earth is at an end.

Awaits us. Here the rocky precipice
Hurls forth redundant flames; and from the rim
A blast up-blown, with forcible rebuff
Driveth them back, sequester'd from it bound.

Behooved us, one by one, along the side,
That border'd on the void, to pass; and I
Fear'd on one hand the fire, on the other fear'd
Headlong to fall: when thus the instructor warn'd;
"Strict rein must in this place direct the eyes.
A little swerving and the way is lost."

Then from the bosom of the burning mass,
"Oh God of mercy!"¹ heard I sung, and felt
No less desire to turn. And when I saw
Spirits along the flame proceeding, I
Between their footsteps and mine own was fain
To share by turns my view. At the hymn's close
They shouted loud, "I do not know a man;"²
Then in low voice again took up the strain:
Which once more ended, "To the wood," they cried,
"Ran Dian, and drave forth Callisto³ stung
With Cytherea's poison:" then return'd
Unto their song; then many a pair extoll'd,
Who lived in virtue chastely and the bands
Of wedded love. Nor from that task, I ween,
Surcease they; whilsoe'er the scorching fire
Enclasps them. Of such skill appliance needs,
To medicine the wound that healeth last.⁴

¹ "Oh, God of mercy."] "Summæ Deus clementiæ." The beginning of the hymn sung on the Sabbath at matins, as it stands in the ancient breviaries; for in the modern it is "summæ parens clementiæ." *Lombardi*.

² *I do not know a man.*] Luke, i. 34.

³ *Callisto.*] See Ovid, Met. lib. ii. fab. 5.

⁴ *The wound that healeth last.*] The marginal note in the Monte Casino MS. on this passage is: "id est ultima letera quæ denontat ultimum peccatum mortale:" and the editor remarks, that Dante in these last two verses admonishes himself, and in himself all those guilty of carnal sin, in what manner the wound, inflicted by it, and expressed by the last P. on his forehead, may be healed.

CANTO XXVI.

ARGUMENT.

The spirits wonder at seeing the shadow cast by the body of Dante on the flame as he passes it. This moves one of them to address him. It proves to be Guido Guinicelli, the Italian poet, who points out to him the spirit of Arnault Daniel, the Provençal, with whom he also speaks.

While singly thus along the rim we walk'd,
Oft the good master warn'd me: "Look thou well.
Avail it that I caution thee." The sun
Now all the western clime irradiate changed
Form azure tinct to white; and, as I pass'd,
My passing shadow made the umber'd flame
Burn ruddier. At so strange a sight I mark'd
That many a spirit marvel'd on his way.

This bred occasion first to speak of me.
"He seems," said they, "no insubstantial frame:"
Then, to obtain what certainty they might,
Stretch'd towards me, careful not to overpass
The burning pale. "Oh thou! who followest
The others, haply not more slow than they,
But moved by reverence; answer me, who burn
In thirst and fire: nor I alone, but these
All for thine answer do more thirst, than doth
Indian or Æthiop for the cooling stream.
Tell us, how is it thou makest thyself
A wall against the sun, as thou not yet
Into the inextricable toils of death
Hast enter'd?" Thus spake one: and I had straight
Declared me, if attention had not turn'd
To new appearance. Meeting these, there came.
Midway the burning path, a crowd, on whom
Earnstly gazing, from each part I view
The shadows all press forward, severally
Each snatch a hasty kiss, and then away.
E'en so the emmets, 'mid their dusky troops,
Peer closely one at other, to spy out
Their mutual road perchance, and how they thrive.

That friendly greeting parted, ere dispatch
Of the first onward step, from either tribe
Loud clamour rises: those, who newly come,
Shout "Sodom and Gomorrah!" these, "the cow
Pasiphæ enter'd, that the beast she woo'd
Might rush unto her luxury." Then as cranes,
That part towards the Riphæan mountains fly,
Part towards the Lybic sands, these to avoid
The ice, and those the sun; so hasteth off
One crowd, advances the other; and resume
Their first song, weeping, and their several shout.¹

Again drew near my side the very same,
Who had erewhile besought me; and their looks
Mark'd eagerness to listen. I, who twice
Their will had noted, spake: "Oh spirits! secure,
Whene'er the time may be, of peaceful end;
My limbs, nor crude, nor in mature old age,
Have I left yonder: here they bear me, fed
With blood, and sinew-strung. That I no more
May live in blindness, hence I tend aloft.
There is a dame on high, who wins for us
This grace, by which my mortal through your realm
I bear. But may your utmost wish soon meet
Such full fruition, that the orb of heaven,
Fullest of love, and of most ample space,
Receive you; as ye (tell upon my page
Henceforth to stand recorded) who ye are;
And what this multitude, that at your backs
Have passed behind us." As one, mountain-bred,
Rugged and clownish, if some city's walls
He chance to enter, round him stares agape,
Confounded and struck dumb; e'en such appear'd
Each spirit. But when rid of that amaze
(Not long the inmate of a noble heart),²

¹ *Their first song, weeping, and their several shout.*] See the last Canto
v. 118, and v. 123.

² ——— Amaze,
(Not long the inmate of a noble heart.)

———— stupore
Lo qual negli alti cor tosto s'attuta.

He, who before had question'd, thus resumed:
 "Oh blessed! who, for death preparing, takest
 Experience of our limits, in thy bark;
 Their crime, who not with us proceed, was that
 For which, as he did triumph, Cæsar¹ heard
 The shout of 'queen,' to taunt him. Hence their cry
 Of 'Sodom,' as they parted; to rebuke
 Themselves, and aid the burning by their shame.
 Our sinning was Hermaphrodite: but we,
 Because the law of human kind we broke,
 Following like beasts our vile concupiscence,
 Hence parting from them, to our own disgrace
 Record the name of her, by whom the beast
 In bestial tire was acted. Now our deeds
 Thou know'st, and how we sinn'd. If thou by name
 Wouldst haply know us, time permits not now
 To tell so much, nor can I. Of myself
 Learn what thou wishest. Guinicelli² I;
 Who having truly sorrow'd ere my last,
 Already cleanse me." With such pious joy
 As the two sons upon their mother gazed
 From sad Lycurgus³ rescued; such my joy

Thus Speroni:—

——— lo stupore
 Lo qual dagli alti cor tosto si parte.
Canace.

He does not say that wonder is not natural to a lofty mind, for it is the very principle of knowledge. *μάλα γὰρ φιλοσόφου τοῦτο τὸ πάθος, τὸ θαυμάζειν, οὐ γὰρ ἄλλη ἀρχὴ φιλοσοφίας ἢ αὐτή.* *Plato, Theæt.* Edit. Bipont. tom. ii. p. 76, but that it is not of long continuance in such a mind. On this subject it is well said by Doctor Horsley: "Wonder, connected with a principle of rational curiosity, is the source of all knowledge and discovery, and it is a principle even of piety: but wonder, which ends in wonder, and is satisfied with wonder, is the quality of an idiot." *Sermons*, vol. i. p. 227. Compare Aristotle, *Metaph.* lib. i. p. 335. Edit. Sylb. The above passage from Plato is adduced by Clemens Alexand. *Strom.* lib. ii. sect. 9.

¹ *Cæsar.*] For the opprobrium cast on Cæsar's effeminacy, see Suetonius, *Julius Cæsar*, c. 49.

² *Guinicelli.*] See note to Canto xi. 96.

³ *Lycurgus.*] Statius, *Theb.* lib. iv. and v. Hypsipile had left her infant charge, the son of Lycurgus, on a bank, where it was destroyed by a serpent, when she went to show the Argive army the river of Langia; and, on her escaping the effects of Lycurgus' resentment, the joy her own children felt at the sight of her was such, as our poet felt on beholding his predecessor Guinicelli. The incidents are beautifully described in Statius, and seem to have made an impression on Dante, for he before (Canto xxii. 110) characterizes Hypsipile as her—

Who show'd Lagia's wave.

(Save that I more repress'd it) when I heard
 From his own lips the name of him pronounced
 Who was a father to me, and to those
 My betters, who have ever used the sweet
 And pleasant rhymes of love. So naught I heard,
 Nor spake: but long time thoughtfully I went
 Gazing on him; and, only for the fire,
 Approach'd not nearer. When my eyes were fed
 By looking on him; with such solemn pledge,
 As forces credance, I devoted me
 Unto his services wholly. In reply
 He thus bespake me: "What from thee I hear
 Is graved so deeply on my mind, the waves
 Of Lethe shall not wash it off, nor make
 A whit less lively. But as now thy oath
 Has seal'd the truth, declare what cause impels
 That love, which both thy looks and speech bewray."
 "Those dulcet lays," I answer'd; "which, as long
 As of our tongue the beauty does not fade,
 Shall make us love the very ink that traced them."
 "Brother!" he cried, and pointed at the shade
 Before him, "there is one, whose mother speech
 Doth owe to him a fairer ornament.
 He¹ in love ditties, and the tales of prose,

¹ *He.*] The united testimony of Dante, and of Petrarch, places Arnault Daniel at the head of the Provençal poets.

— poi v'era un drappello
 Di portamenti e di volgari strani:
 Fra tutti il primo Arnaldo Daniello
 Gran maestro d'anior ch' a la sua terra
 Ancor fa onor col suo dir nuovo e bello.
Petrarca, Trionfo d'Amore, c. iv.

That he was born of poor but noble parents, at the castle of Ribeyrac in Périgord, and that he was at the English court, is the amount of Millot's information concerning him (tom. ii. p. 479). The account there given of his writings is not much more satisfactory, and the criticism on them must go for little better than nothing. It is to be regretted that we have not an opportunity of judging for ourselves of his "love ditties and his tales of prose."

Versi d'amore e prose di romanzi.

Our poet frequently cites him in the work *De Vulgari Eloquio*. In the second chapter of the second book, he is instanced as one "who had treated of love;" and in the tenth chapter, he is said to have used in

Without a rival stands; and lets the fools
Talk on, who think the songster of Limoges¹
O'ertops him. Rumor and the popular voice

almost all his canzoni a particular kind of stanza, the sestina, which Dante had followed in one of his own canzoni, beginning,

Al poco giorno ed al gran cerchio d'ombra.

This stanza is termed by Gray, "both in sense and sound, a very mean composition." *Gray's Works*, 4to. Lond. 1814. vol. ii. p. 23. According to Crescimbeni, (*Della Volg. Poes. lib. i. p. 7*, ed. 1698,) he died in 1189. Arnaut Daniel was not soon forgotten: for Ausias March, a Catalonian, who was himself distinguished as a Provençal poet in the middle of the fifteenth century, makes honorable mention of him in some verses, which are quoted by Bastero in his *Crusca Provenzale*, Ediz. Roma, 1724, p. 75.

Envers alguns aço miracle par ;
Mas sin's membram d'en Arnau Daniel
E de aquels que la terra los es vel,
Sabrem Amor vers nos que pot donar.

To some this seems a miracle to be ;
But if we Arnaut Daniel call to mind,
And those beside, whom earthly veil doth blind,
We then the mighty power of love shall see.

Since this note was written, M. Raynouard has made us better acquainted with the writings and history of the Provençal poets. I have much pleasure in citing the following particulars respecting Arnaut Daniel from his *Choix des Poésies des Troubadours*, tom. ii. pp. 318, 319. "L'autorité de Dante suffirait pour nous convaincre qu'Arnaud Daniel avait composé plusieurs romans. Mais il reste une preuve positive de l'existence d'un roman d'Arnaud Daniel; c'est celui de Lancelot du Lac, dont la traduction fut faite, vers la fin du treizième siècle, en allemand, par Ulrich da Zatchitschoven, qui nomme Arnaud Daniel comme l'auteur original."¹ "Le Tasse, dans l'un de ses ouvrages,² s'exprime en ces termes, au sujet des romans composés par les troubadours: E romanzi furono detti quei poemi, o più tosto quelle istorie favolose, che furono scritte nella lingua de' Provenzali o de Castigliani; le quali non si scrivevano in versi, ma in prosa, come alcuni hanno osservato prima da me, perchè Dante, parlando d'Arnaldo Daniello, disse:

Versi d'amore e prose di romanzi, etc.

Enfin Pulci, dans son *Morgante Maggiore*, nomme Arnaut Daniel comme auteur d'un roman de Renaud:

Dopo costui venne il famoso Arnaldo
Chè molto diligentemente ha scritto
E investigò le opre di Rinaldo,
De le gran cose che fece in Egitto, etc."

Morgante, Maggiore, Canto xxvii. ott. 80.

See also Raynouard, tom. v. 30.

¹ *The songster of Limoges.*] Giraud de Borneil, of Sideuil, a castle in Limoges. He was a Troubadour, much admired and caressed in his day, and appears to have been in favor with the monarchs of Castile, Leon, Navarre, and Arragon. Giraud is mentioned by Dante in a remarkable passage of the *De Vulg. Eloq. lib. ii. cap. 2*. "As man is

(1) Des extraits de cette traduction allemande ont été publiés.

(2) Discorso sopra il parere fatto del Signor Fr. Patricio, etc. edit. fol. tom. iv. p. 210.

They look to, more than truth; and so confirm
Opinion, ere by art or reason taught.
Thus many of the elder time cried up
Guittone,¹ giving him the prize, till truth
By strength of numbers vanquish'd. If thou own
So ample privilege, as to have gain'd
Free entrance to the cloister, whereof Christ
Is Abbot of the college; say to him
One paternoster for me, far as needs²
For dwellers in this world, where power to sin
No longer tempts us." Haply to make way

endowed with a triple soul, vegetable, animal, and rational, so he walks in a triple path. Inasmuch as he is vegetable, he seeks utility, in which he has a common nature with plants; inasmuch as he is animal, he seeks for pleasure, in which he participates with brutes; inasmuch as he is rational, he seeks for honor, in which he is either alone, or is associated with the angels. Whatever we do, appears to be done through these three principles," &c. — "With respect to utility, we shall find on a minute inquiry that the primary object with all who seek it, is safety; with regard to pleasure, love is entitled to the first place; and as to honor, no one will hesitate in assigning the same preeminence to virtue. These three then, safety, love, virtue, appear to be three great subjects, which ought to be treated with most grandeur, that is, those things which chiefly pertain to these, as courage in arms, ardency of love, and the direction of the will: concerning which alone we shall find on inquiry that illustrious men have composed their poems in the vernacular tongues; Bertrand de Born, of arms; Arnaut Daniel, of love, Giraud de Borneil, of rectitude; Cino da Pistoia, of love; his friends," (by whom he means himself,) "of rectitude; but I find no Italian as yet who has treated of arms." Giraud is again quoted in the sixth chapter of this book. The following notice respecting him is found in Gray's posthumous Works, 4to. Lond. 1814, vol. ii. p. 23. "The canzone is of very ancient date, the invention of it being ascribed to Girard de Borneil of the school of Provence, who died in 1178. He was of Limoges, and was called *Il Maestro de' Trovatori*." That he was distinguished by this title (a circumstance that, perhaps, induced Dante to vindicate the superior claims of Arnaut Daniel) is mentioned by Bastero in his *Crusca Provenzale*, Ediz. Roma, p. 84. where we find the following list of his MS. poems preserved in the Vatican, and in the library of S. Lorenzo at Florence. "Una tenzone col Re d'Aragona; e un Serventese contra Cardaillac, e diverse Canzoni massimamente tre pel ricuperamento del S. Sepolcro, o di Terra Santa, ed alcune col titolo di Canterete, cioè picciole, cantari, ovvero canzonette." The light which these and similar writings might cast, not only on the events, but still more on the manners of the most interesting period of history, would surely, without taking into the account any merit they may possess as poetical compositions, render their objects well deserving of more curiosity than they appear to have hitherto excited in the public mind. Many of his poems are still remaining in MS. According to Nostradamus he died in 1272 Millot, Hist. Litt. des Troub. tom. ii. p. 1 and 23. But I suspect that there is some error in this date, and that he did not live to so late a period. Some of his poems have since been published by Raynouard, *Poésies des Troubadours*, tom. iii. p. 304, &c.

¹ *Guittone*.] See Canto xxiv. 56.

² *Far as needs*.] See Canto xi 23.

For one that follow'd next, when that was said,
He vanish'd through the fire, as through the wave
A fish, that glances diving to the deep.

I, to the spirit he had shown me, drew
A little onward, and besought his name,
For which my heart, I said, kept gracious room
He frankly thus began: "Thy courtesy"

[*Thy courtesy.*] Arnault is here made to speak in his own tongue, the Provençal. According to Dante (*De Vulg. Eloq.* lib. i. c. 8), the Provençal was one language with the Spanish. What he says on this subject is so curious, that the reader will perhaps not be displeased if I give an abstract of it. He first makes three great divisions of the European languages. "One of these extends from the mouths of the Danube, or the lake of Mæotis, to the western limits of England, and is bounded by the limits of the French and Italians, and by the ocean. One idiom obtained over the whole of this space: but was afterwards subdivided into the Slavonian, Hungarian, Teutonic, Saxon, English, and the vernacular tongues of several other people, one sign remaining to all, that they use the affirmative *io* (our English *ay*). The whole of Europe, beginning from the Hungarian limits and stretching towards the east, has a second idiom, which reaches still further than the end of Europe, into Asia. This is the Greek. In all that remains of Europe, there is a third idiom, subdivided into three dialects, which may be severally distinguished by the use of the affirmatives, *or*, *oil*, and *si*; the first spoken by the Spaniards, the next by the French, the third by the Latins (or Italians). The first occupy the western part of Southern Europe, beginning from the limits of the Genoese. The third occupy the eastern part from the said limits, as far, that is, as to the promontory of Italy, where the Adriatic sea begins, and to Sicily. The second is in a manner northern, with respect to these, for they have the Germans to the east and north, on the west they are bounded by the English sea and the mountains of Arragon, and on the south by the people of Provence and the declivity of the Apennine." *Ibid.* c. x. "Each of these three," he observes, "has its own claims to distinction. The excellency of the French language consists in its being best adapted, on account of its facility and agreeableness, to prose narration (*quicquid redactum, sive inventum est ad vulgare prosaicum, suum est*); and he instances the books compiled on the gests of the Trojans and Romans, and the delightful Adventures of King Arthur, with many other histories and works of instruction. The Spanish (or Provençal) may boast of its having produced such as first cultivated in this, as in a more perfect and sweet language, the vernacular poetry: among whom are Pierre d'Auvergne, and others more ancient. The privileges of the Latin, or Italian, are two; first, that it may reckon for its own those writers who have adopted a more sweet and subtle style of poetry, in the number of whom are Cino da Pistoia and his friend; and the next, that its writers seem to adhere to certain general rules of grammar, and in so doing give it, in the opinion of the intelligent, a very weighty pretension to preference." Since the last edition of this book, it has appeared that Mr. Gray understood by the words "*Grammaticæ, quæ communis est*;" "the Latin or mother-tongue," and not, as I have rendered them, "general rules of grammar." In this latter sense, however, the word "*Grammatica*" has been used twice before in the *Treatise de Vulg. Eloq.*, though it is certainly afterwards applied in the sense in which Gray took it. See the edition of Gray's Works, for which we are so much indebted to Mr. Mathias, 4to. London, 1814, vol. ii. p. 35. We learn from our author's *Vita Nuova*, p. 258, that there were no poetic compositions in the Provençal or Italian, more than one hundred and fifty years before the *Vita Nuova* was written; and that the first who wrote in the vernacular languages, wrote to make himself

So wins on me, I have nor power nor will
To hide me. I am Arnault; and with songs,
Sorely waymenting for my folly past,
Through this ford of fire I wade, and see
The day, I hoped for, smiling in my view.
I pray ye by the worth that guides ye up
Unto the summit of the scale, in time
Remember ye my sufferings." With such words
He disappear'd in the refining flame.

understood by a lady. M. Raynouard supposed the text of all the editions to be miserably corrupted in this place, and took much pains to restore it. I will add the passage as that learned writer concluded it ^{to} have come from the hand of Dante:—

"Tan m'abellis vostre cortez deman,
Ch' ieu non me puese ni m voil a vos cobrire
Jeu sui Arnautz, che plor e vai cantan;
Consiros, vei la passada follor,
E vei jauzen lo joi qu'esper denan;
Aras vos prec, per aquela valor
Que us guida al som sens freich e sens calina,
Sovegna vos atenprar ma dolor.

"Tant me plaît votre courtoise demande, —que je ne puis ni ne me veu,
à vous cacher;—je suis Arnaud, qui pleure et va chantant;—soucieux, je
vois la passée folie, et vois joyeux le bonheur, que j'espère à l'avenir;—
maintenant je vous prie, par cette vertu—qui vous guide au sommet,
sans froid et sans chaud; qu'il souvienne à vous de soulager ma douleur.
Il n'est pas un des nombreux manuscrits de la Divina Commedia, pas
une des éditions multipliées qui en ont été données, qui ne présente dans
les vers que Dante prête au troubadour Arnaud Daniel, un texte dé-
figuré et devenu, de copie en copie, presque intelligible. "Cependant
j'ai pensé qu'il n'était pas impossible de rétablir le texte de ces vers, en
comparant avec soin, dans les manuscrits de Dante que possèdent les
dépôts publics de Paris, toutes les variantes qu'ils pouvaient fournir, et
en les choisissant d'après les règles grammaticales et les notions lexico-
graphiques de la langue des troubadours. Mon espoir n'a point été
trompé, et sans aucun secours conjectural, sans aucun déplacement ni
changement de mots, je suis parvenu par le simple choix des variantes,
à retrouver le texte primitif, tel qu'il a dû être produit par Dante."
Raynouard Lexique Roman, t. 1. p. 401. 8°. Par. 1820.

CANTO XXVII

ARGUMENT.

An angel sends them forward through the fire to the last ascent, which leads to the terrestrial Paradise, situated on the summit of the mountain. They have not proceeded many steps on their way upward, when the fall of night hinders them from going further; and our poet, who has lain down with Virgil and Statius to rest, beholds in a dream two females, figuring the active and contemplative life. With the return of morning, they reach the height; and here Virgil gives Dante full liberty to use his own pleasure and judgment in the choice of his way, till he shall meet with Beatrice.

Now was the sun¹ so station'd, as when first
His early radiance quivers on the heights, [hangs
Where stream'd his Maker's blood; while Libra
Above Hesperian Ebro; and new fires,
Meridian, flash on Ganges' yellow tide.

So day was sinking, when the angel of God
Appear'd before us. Joy was in his mien.
Forth of the flame he stood upon the brink;
And with a voice, whose lively clearness far
Surpass'd our human, "Blessed² are the pure
In heart," he sang: then near him as we came,
"Go ye not farther, holy spirits!" he cried,
"Ere the fire pierce you: enter in; and list
Attentive to the song ye hear from thence."

I, when I heard his saying, was as one
Laid in the grave.³ My hands together clasp'd,

¹ *The sun.*] At Jerusalem it was dawn, in Spain midnight, and in India noonday, while it was sunset in Purgatory.

² *Blessed.*] Matt. v. 8.

³ ——— *As one
Laid in the grave.*]

Quale è colui che nella fossa è messo.

Lombardi understands this of a man who is taken to execution in the manner described in Hell, c. xix. 52. "Colui," he thinks, cannot be properly applied to a corpse. Yet Boccaccio's imitation confirms the opinion of the other commentators:—

Essa era tale, a guardarla nel viso,
Qual donna morta alla fossa portata.

Il Filostrato, p. v. st. 83,

which Chaucer has thus translated:—

And upward stretching, on the fire I look'd;
 And busy fancy conjured up the forms
 Erewhile beheld alive consumed in flames.

The escorting spirits turn'd with gentle looks
 Toward me; and the Mantuan spake: "My son,
 Here torment thou mayst feel, but canst not death
 Remember thee, remember thee, if I
 Safe e'en on Geryon brought thee; now I come
 More near to God, wilt thou not trust me now?
 Of this be sure; though in its womb that flame
 A thousand years contain'd thee, from thy head
 No hair should perish. If thou doubt my truth,
 Approach; and with thy hands thy vesture's hem
 Stretch forth, and for thyself confirm belief.
 Lay now all fear, oh! lay all fear aside.
 Turn hither, and come onward undismay'd."

I still, though conscience urged, no step advanced
 When still he saw me fix'd and obstinate,
 Somewhat disturb'd he cried: "Mark now, my son,
 From Beatrice thou art by this wall
 Divided." As at Thisbe's name the eye
 Of Pyramus was open'd (when life ebb'd
 Fast from his veins), and took one parting glance,
 While vermeil dyed the mulberry;¹ thus I turn'd
 To my sage guide, relenting, when I heard
 The name that springs for ever in my breast.

He shook his forehead; and, "How long," he said,
 "Linger we now?" then smiled, as one would smile
 Upon a child that eyes the fruit and yields.
 Into the fire before me then he walk'd;
 And Statius, who erewhile no little space
 Had parted us, he pray'd to come behind.

I would have cast me into molten glass
 To cool me, when I enter'd; so intense
 Raged the confluent mass. The sire beloved,
 To comfort me, as he proceeded, still

She was right soche to sene in her visage,
 As is that wight that men on bere ybinde.

Troilus and Creseide. b. iv.

¹ *While vermeil dyed the mulberry.*] Ovid Metam lib. iv. 125.

Of Beatrice talk'd. "Her eyes," saith he,
"E'en now I seem to view." From the other side
A voice, that sang, did guide us; and the voice
Following, with heedful ear, we issued forth,
There where the path led upward. "Come,"¹ we
heard,

"Come, blessed of my Father." Such the sounds,
That hail'd us from within a light, which shone
So radiant, I could not endure the view.

"The sun," it added, "hastes: and evening comes.
Delay not: ere the western sky is hung
With blackness, strive ye for the pass." Our way
Upright within the rock arose, and faced
Such part of heaven, that from before my steps
The beams were shrouded of the sinking sun.

Nor many stairs were overpast, when now
By fading of the shadow we perceived
The sun behind us couch'd; and ere one face
Of darkness o'er its measureless expanse
Involved the horizon, and the night her lot
Held individual, each of us had made
A stair his pallet; not that will, put power,
Had fail'd us, by the nature of that mount
Forbidden further travel. As the goats,
That late have skipt and wanton'd rapidly
Upon the craggy cliffs, ere they had ta'en
Their supper on the herb, now silent lie
And ruminat beneath the umbrage brown,
While noonday rages; and the goatherd leans
Upon his staff, and leaning watches them:
And as the swain, that lodges out all night
In quiet by his flock, lest beast of prey
Disperse them: even so all three abode,
I as a goat, and as the shepherds they,
Close pent on either side by shelving rock

A little glimpse of sky was seen above;
Yet by that little I beheld the stars,
In magnitude and lustre shining forth
With more than wonted glory. As I lay,

¹ Come.} Matt. xxv. 34.

Gazing on them and in that fit of n using
 Sleep overcame me, sleep, that brii geth oft
 Tidings of future hap. About the hour,
 As I believe, when Venus from the east
 First lighten'd on the mountain, she whose orb
 Seems alway glowing with the fire of love,
 A lady young and beautiful, I dream'd,
 Was passing o'er a lea; and, as she came,
 Methought I saw her ever and anon
 Bending to cull the flowers; and thus she sang:
 "Know ye, whoever of my name would ask,
 That I am Leah:¹ for my brow to weave
 A garland, these fair hands unwearied ply.
 To please me² at the crystal mirror, here
 I deck me. But my sister Rachel, she³
 Before her glass abides the livelong day,
 Her radiant eyes beholding, charm'd no less,
 Than I with this delightful task. Her joy
 In contemplation, as in labor mine."

And now as glimmering dawn appear'd that breaks
 More welcome to the pilgrim still, as he
 Sojourns less distant on his homeward way,
 Darkness from all sides fled, and with it fled
 My slumber; whence I rose, and saw my guide
 Already risen. "That delicious fruit,
 Which through so many a branch the zealous care
 Of mortals roams in quest of, shall this day
 Appease thy hunger." Such the words I heard
 From Virgil's lip; and never greeting heard,
 So pleasant as the sounds. Within me straight
 Desire so grew upon desire to mount,
 Thenceforward at each step I felt the wings

¹ *I am Leah.*] By Leah is understood the active life, as Rachel figures the contemplative. Michel Angelo has made these allegorical personages the subject of two statues on the monument of Julius II. in the church of S. Pietro in Vincolo. See Mr. Duppa's Life of Michel Angelo, Sculpture viii. and x. and p. 247.

² *To please me.*] "For the sake of that enjoyment which I shall have in beholding my God face to face, I thus exercise myself in good works."

³ *She.*] "Her delight is in admiring in her mirror, that is, in the Supreme Being, the light, or knowledge, that He vouchsafes her."

Increasing for my flight. When we had run
 O'er all the ladder to its topmost round,
 As there we stood, on me the Mantuan fix'd
 His eyes, and thus he spake: "Both fires, my son,
 The temporal and eternal, thou hast seen;
 And art arrived, where of itself my ken
 No further reaches. I, with skill and art,
 Thus far have drawn thee. Now thy pleasure take
 For guide. Thou hast o'ercome the steeper way,
 O'ercome the straiter. Lo! the sun, that darts
 His beam upon thy forehead: lo! the herb,¹
 The arborets and flowers, which of itself
 This land pours forth profuse. Till those bright eyes²
 With gladness come, which, weeping, made me haste
 To succor thee, thou mayst or seat thee down,
 Or wander where thou wilt. Expect no more
 Sanction of warning voice or sign from me,
 Free of thy own arbitrement to choose,
 Discreet, judicious. To distrust thy sense
 Were henceforth error. I invest thee then
 With crown and mitre, sovereign o'er thyself."

¹ *Lo! the herb.*] "In alium campum transit amœnissimum. — Ipse vero campus splendidus, suavis ac decorus quantæ magnitudinis, quantæ gloriæ, quantæque sit pulchritudinis, nulla lingua, nullusque sermo, potest enarrare: plenus est enim omni jucunditate, et gaudio, et lætitia. Ibi liliorum, et rosarum odor, ibi odorum omnium redolet fragrantia, ibi mannæ, omniumque eternarum deliciarum redundat abundantia. In hujus campi medio paradisus est." *Alberici Vis.* § 79.

² *Those bright eyes.*] The eyes of Beatrice.

CANTO XXVIII.

ARGUMENT.

Dante wanders through the forest of the terrestrial Paradise, till he is stopped by a stream, on the other side of which he beholds a fair lady, culling flowers. He speaks to her; and she, in reply, explains to him certain things touching the nature of that place, and tells that the water, which flows between them, is here called Lethe, and in another place has the name of Eunoe.

THROUGH that celestial forest, whose thick shade
With lively greenness the new-springing day
Attemper'd, eager now to roam, and search
Its limits round, forthwith I left the bank;
Along the champain leisurely my way
Pursuing, o'er the ground, that on all sides
Delicious odor breathed. A pleasant air,¹
That intermitted never, never veer'd,
Smote on my temples, gently, as a wind
Of softest influence: at which the sprays,
Obedient all, lean'd trembling to that part²
Where first the holy mountain casts his shade;
Yet were not so disorder'd, but that still
Upon their top the feather'd quiristers³

¹ *A pleasant air.]*

Cantan fra i rami gli augelletti vaghi,
Azzurri, e bianchi, e verdi, e rossi, e gialli;
Mormoranti ruscelli, e cheti laghi
Di limpidezza vincono i cristalli.
Una dolce' aura, che ti par che vaghi
A un modo sempre, e dal suo stil non falli,
Facea sì l'aria tremolar d'intorno,
Che non potea nojar calor del giorno.

Ariosto, Orl. Fur. c. xxxiv. st. 5c.

Therewith a winde, unnethe it might be less,
Made in the levis grene a noise soft,
Accordant to the foulis song on loft.

Chaucer, The Asseble of Foules.

² *To that part.] The west.*

³ *The feather'd quiristers.]* Imitated by Boccaccio, Fiammetta, lib. iv. "Odi i queruli uccelli," &c.—"Hear the querulous birds plaining with sweet songs, and the boughs trembling, and moved by gentle wind, as it were keeping tenor to their notes."

Applied their wonted art, and with full joy
 Welcomed those hours of prime, and warbled shrill
 Amid the leaves, that to their jocund lays
 Kept tenor; even as from branch to branch,
 Along the piny forests on the shore
 Of Chiassi,¹ rolls the gathering melody,
 When Eolus hath from his cavern loosed
 The dripping south. Already had my steps,
 Though slow, so far into that ancient wood
 Transported me, I could not ken the place
 Where I had enter'd; when, behold! my path
 Was bounded by a rill, which, to the left,
 With little rippling waters bent the grass
 That issued from its brink. On earth no wave,
 How clean soe'er, that would not seem to have
 Some mixture in itself, compared with this,
 Transpicious clear; yet darkly on it roll'd,
 Darkly beneath perpetual gloom, which ne'er
 Admits or sun or moonlight there to shine.

My feet advanced not; but my wondering eyes
 Pass'd onward, o'er the streamlet, to survey
 The tender May-bloom, flush'd through many a hue,
 In prodigal variety: and there,
 As object, rising suddenly to view,
 That from our bosom every thought beside
 With the rare marvel chases, I beheld
 A lady² all alone, who, singing, went,
 And culling flower from flower, wherewith her way
 Was all o'er painted. "Lady beautiful!

¹ *Chiassi.*] This is the wood, where the scene of Boccaccio's sublimest story (taken entirely from Elinaud, as I learn in the notes to the Decameron, Ediz. Giunti, 1573, p. 62) is laid. See Dec. G. 5, N. 8, and Dryden's Theodore and Honoria. Our poet perhaps wandered in it during his abode with Guido Novello de Polenta.

² *A lady.*] Most of the commentators suppose, that by this lady, who in the last Canto is called Matilda, is to be understood the Countess Matilda, who endowed the holy see with the estates called the Patrimony of St. Peter, and died in 1115. See G. Villani, lib. iv. cap. xx. But it seems more probable that she should be intended for an allegorical personage. Venturi accordingly supposes that she represents the active life. But, as Lombardi justly observes, we have had that already shadowed forth in the character of Leah; and he therefore suggests, that by Matilda may be understood that affection which we ought to bear towards the holy church and for which the lady above mentioned was so remarkable.

'Thou, who, (if looks, that use to speak the heart,
Are worthy of our trust) with love's own beam
Dost warm thee," thus to her my speech I framed;
"Ah! please thee hither towards the streamlet bend
Thy steps so near, that I may list thy song.
Beholding thee and this fair place, methinks,
I call to mind where wander'd and how look'd
Proserpine, in that season, when her child
The mother lost, and she the bloomy spring."

As when a lady, turning in the dance,
Doth foot it featiy, and advances scarce
One step before the other to the ground;
Over the yellow and vermilion flowers
Thus turn'd she at my suit, most maiden-like
Veiling her sober eyes; and came so near,
That I distinctly caught the dulcet sound.
Arriving where the limpid waters now
Laved the green sward, her eyes she deign'd to raise
That shot such splendor on me, as I ween
Ne'er glanced from Cytherea's, when her son
Had sped his keenest weapons to her heart.
Upon the opposite bank she stood and smiled.
As through her graceful fingers shifted still
The intermingling dyes, which without seed
That lofty land unbosoms. By the stream
Three paces only were we sunder'd: yet,
The Hellespont, where Xerxes pass'd it o'er,
(A curb forever to the pride of man,¹)
Was by Leander not more hateful held
For floating, with inhospitable wave,
'Twixt Sestus and Abydos, than by me
That flood, because it gave no passage thence.

"Strangers ye come; and haply in this place,
That cradled human nature in her birth.
Wondering, ye not without suspicion view
My smiles: but that sweet strain of psalmody,

¹ *A curb for ever to the pride of man.*] Because Xerxes had been so humbled, when he was compelled to repass the Hellespont in one small bark, after having a little before crossed with a prodigious army, in the hopes of subduing Greece.

"Thou, Lord hast made me glad," will give ye light,
Which may uncloud your minds. And thou, who
stand'st

The foremost, and didst make thy suit to me,
Say if aught else thou wish to hear: for I
Came prompt to answer every doubt of thine."

She spake; and I replied: "I know not how²
To reconcile this wave, and rustling sound
Of forest leaves, with what I late have heard
Of opposite report." She answering thus:
"I will unfold the cause, whence that proceeds,
Which makes thee wonder; and so purge the cloud
That hath enwrapt thee. The First Good, whose joy
Is only in himself, created man,
For happiness; and gave this goodly place,
His pledge and earnest of eternal peace.
Favor'd thus highly, through his own defect
He fell; and here made short sojourn; he fell,
And, for the bitterness of sorrow, changed
Laughter unblamed and ever-new delight.
That vapors none, exhaled from earth beneath,
Or from the waters (which wherever heat
Attracts them, follow), might ascend thus far
To vex man's peaceful state, this mountain rose
So high toward the heaven, nor fears the rage
Of elements contending;³ from that part
Exempted, where the gate his limit bars.
Because the circumambient air, throughout,
With its first impulse circles still, unless
Aught interpose to check or thwart its course
Upon the summit, which on every side
To visitation of the impassive air
Is open, doth that motion strike, and makes
Beneath its sway the umbrageous wood resound:
And in the shaken plant such power resides,

² *Thou, Lord! hast made me glad.*] Psalm xcii. 4.

² *I know not how.*] See Canto xxi. 45.

³ *Of elements contending.*] In the Dittamondo of Fazio degli Uberti, l. i. cap. xi, there is a description of the terrestrial Paradise, in which the poet has had Dante before him.

That it impregnates with its efficacy
 The voyaging breeze, upon whose subtle plume
That, wafted, flies abroad; and the other land,¹
 Receiving (as 'tis worthy in itself,
 Or in the clime, that warms it), doth conceive;
 And from its womb produces many a tree
 Of various virtue. This when thou hast heard,
 The marvel ceases, if in yonder earth
 Some plant, without apparent seed, be found
 To fix its fibrous stem. And further learn,
 That with prolific foison of all seeds
 This holy plain is fill'd and in itself
 Bears fruit that ne'er was pluck'd on other soil.
 "The water, thou behold'st, springs not from vein,
 Restored by vapor, that the cold converts;
 As stream that intermittently repairs
 And spends his pulse of life; but issues forth
 From fountain, solid, undecaying, sure:
 And, by the will omnific, full supply
 Feeds whatsoe'er on either side it pours;
 On this, devolved with power to take away
 Remembrance of offence; on that, to bring
 Remembrance back of every good deed done.
 From whence its name of Lethe on this part;
 On the other, Eunoe: both of which must first
 Be tasted, ere it work; the last exceeding
 All flavors else. Albeit thy thirst may now
 Be well contented, if I here break off,
 No more revealing; yet a corollary
 I freely give beside: nor deem my words
 Less grateful to thee, if they somewhat pass
 The stretch of promise. They, whose verse of yore
 The golden age recorded and its bliss,
 On the Parnassian mountain,² of this place

¹ *The other land.*] The continent, inhabited by the living, and separated from Purgatory by the ocean, is affected (and that diversely, according to the nature of the soil, or the climate) by a virtue, or efficacy, conveyed to it by the winds from plants growing in the terrestrial Paradise, which is situated on the summit of Purgatory; and this is the cause why some plants are found on earth without any apparent seed to produce them.

² *On the Parnassian mountain.*]

In bicipiti somniasse Parnasso.

Persius, Prolog.

Perhaps had dream'd. Here was man guiltless; here
 Perpetual spring,¹ and every fruit; and this
 The far-famed nectar." Turning to the bards,
 When she had ceased, I noted in their looks
 A smile at her conclusion; then my face
 Again directed to the lovely dame.

CANTO XXIX.

ARGUMENT.

The lady, who in the following Canto is called Matilda, moves along the side of the stream in a contrary direction to the current, and Dante keeps equal pace with her on the opposite bank. A marvelous sight, preceded by music, appears in view.

SINGING,² as if enamour'd, she resumed
 And closed the song, with "Blessed they³ whose sins
 Are cover'd." Like the wood-nymphs then, that
 Singly across the sylvan shadows, one [tripp'd
 Eager to view, and one to escape the sun;
 So moved she on, against the current, up
 The verdant rivage. I, her mincing step
 Observing, with as tardy step pursued.

Between us now an hundred paces trod,
 The bank, on each side bending equally,
 Gave me to face the orient. Nor our way
 Far onward brought us, when to me at once
 She turn'd and cried: "My brother! look, and
 And lo! a sudden lustre ran across [hearken."

¹ *Perpetual spring.*]

Ver erat æternum placidique tepentibus auris
 Mulcebant zephyri natos sine semine flores.

Flumina jam lactis, jam flumina nectaris ibant.

Ovid, Metam. lib. i. v. 111.

² *Singing.*]

Cantava come fosse innamorata.

Guido Cavalcanti, Poeti del primo secolo, v. 2. p. 283.

³ *Blessed they.*] Psalm xxxii. 1.

Through the great forest on all parts, so bright,
I doubted whether lightening were abroad;
But that, expiring ever in the spleen
That doth unfold it, and this during still,
And waxing still in splendor, made me question
What it might be: and a sweet melody
Ran through the luminous air. Then did I chide,
With warrantable zeal, the hardihood
Of our first parent; for that there, where earth
Stood in obedience to the heavens, she only,
Woman, the creature of an hour, endured not
Restraint of any veil, which had she borne
Devoutly, joys, ineffable as these,
Had from the first, and long time since, been mine.

While, through that wilderness of primy sweets
That never fade, suspense I walk'd, and yet
Expectant of beatitude more high;
Before us, like a blazing fire, the air
Under the green boughs glow'd; and, for a song,
Distinct the sound of melody was heard.

Oh ye thrice holy virgins! for your sakes
If e'er I suffer'd hunger, cold, and watching,
Occasion calls on me to crave your bounty.
Now through my breast let Helicon his stream
Pour copious, and Urania¹ with her choir
Arise to aid me; while the verse unfolds
Things, that do almost mock the grasp of thought.

Onward a space, what seem'd seven trees of gold
The intervening distance to mine eye
Falsely presented; but, when I was come
So near them, that no lineament was lost
Of those, with which a doubtful object, seen
Remotely, plays on the misdeeming sense;
Then did the faculty, that ministers
Discourse to reason, these for tapers of gold²

¹ *Urania.*] Landino observes, that intending to sing of heavenly things, he rightly invokes Urania. Thus Milton:—

Descend from Heaven, Urania, by that name
If rightly thou art call'd,— P. L. b. vii. r.

² *Tapers of gold.*] See Rev. i. 12. The commentators are not agreed

Distinguish; and i' the singing trace the sound
 "Hosanna." Above, their beauteous garniture
 Flamed with more ample lustre, than the moon
 Through cloudless sky at midnight, in her noon.
 I turn'd me, full of wonder, to my guide;
 And he did answer with a countenance
 Charged with no less amazement: whence my view
 Reverted to those lofty things, which came
 So slowly moving towards us, that the bride¹
 Would have outstript them on her bridal day.

The lady call'd aloud: "Why thus yet burns
 Affection in thee for these living lights,
 And dost not look on that which follows them?"

I straightway mark'd a tribe behind them walk,
 As if attendant on their leaders, clothed
 With raiment of such whiteness, as on earth
 Was never. On my left the watery gleam
 Borrow'd, and gave me back, when there I look'd,
 As in a mirror, my left side portray'd.

When I had chosen on the river's edge
 Such station, that the distance of the stream
 Alone did separate me; there I stay'd
 My steps for clearer prospect, and beheld
 The flames go onward, leaving,² as they went,
 The air behind them painted as with trail
 Of liveliest pencils;³ so distinct were mark'd

whether the seven sacraments of the Church, or the seven gifts of the Spirit are intended. In his *Convito*, our author says: "Because these gifts proceed from ineffable charity, and divin: charity is appropriated to the Holy Spirit, hence, also, it is that they are called gifts of the Holy Spirit, the which, as Isaiah distinguishes them, are seven." P. 189.

¹ *The bride.*]

E come va per via sposa novella
 A passi rari, e porta gli occhi bassi
 Con faccia vergognosa, e non favella.

Frezzi, Il Quadrir. lib. i. cap. 16.

² *Leaving.*]

Lasciando dietro a se l'aer dipinto
 Che lascia dietro a se l'aria dipinta.

Mr. Mathias' Ode to Mr. Nichols, Gray's Works, vol. i. p. 532.

³ *Pencils.*] Since this translation was made, Perticari has affixed another sense to the word "pennelli," which he interprets "pennons" or "streamers." Monti, in his *Proposta*, highly applauds the discovery. The conjecture loses something of its probability, if we read the whole

All those seven listed colors,¹ whence the sun
 Maketh his bow, and Cynthia her zone.
 These streaming gonfalons did flow beyond
 My vision; and ten paces,² as I guess,
 Parted the outermost. Beneath a sky
 So beautiful, came four and twenty elders,³
 By two and two, with flower-de-luces crown'd.
 All sang one song: "Blessed be thou⁴ among
 The daughters of Adam! and thy loveliness
 Blessed for ever!" After that the flowers,
 And the fresh herblets, on the opposite brink,
 Were free from that elected race; as light
 In heaven doth second light, came after them
 Four⁵ animals, each crown'd with verdurous leaf.
 With six wings each was plumed; the plumage full
 Of eyes; and the eyes of Argus would be such,
 Were they endued with life. Reader! more rhymes
 I will not waste in shadowing forth their form:
 For other need so straitens, that in this
 I may not give my bounty room. But read

passage, not as Monti gives it, but as it stands in Landino's edition of 1484.

Et vidi le fiamelle andar davante
 lasciando drieto a se laire dipinto
 che di tratti pennegli havea sembiante
 Sicche li sopra rimanea distincto
 di sette liste tutte in que colori
 onde fa larcho el sole and delia elcinto

¹ *Listed colors.*]

Di sette liste tutte in quei colori, &c.

— a bow

Conspicuous with ~~three~~ listed colors gay.

Milton, *P. L. b. xi. 865.*

² *Ten paces.*] For an explanation of the allegorical meaning of this mysterious procession, Venturi refers those, "who would see in the dark," to the commentaries of Landino, Vellutello, and others: and adds, that it is evident the poet has accommodated to his own fancy many sacred images in the Apocalypse. In Vassari's Life of Giotto, we learn that Dante recommended that book to his friend, as affording fit subjects for his pencil.

³ *Four and twenty elders.*] "Upon the seats I saw four and twenty elders sitting." *Rev. iv. 4.*

⁴ *Blessed be thou.*] "Blessed art thou among women, and blessed is the fruit of thy womb." *Luke, i. 42.*

⁵ *Four.*] The four evangelists.

Ezekiel;¹ for he paints them, from the north
 How he beheld them come by Chebar's flood,
 In whirlwind, cloud, and fire; and even such
 As thou shalt find them character'd by him,
 Here were they; save as to the pennons: there,
 From him departing, John² accords with me.

The space, surrounded by the four, enclosed
 A car triumphal:³ on two wheels it came,
 Drawn at a Gryphon's⁴ neck; and he above
 Stretch'd either wing uplifted, 'tween the midst
 And the three listed hues, on each side, three:
 So that the wings did cleave or injure none;
 And out of sight they rose. The members, fair
 As he was bird, were golden; white the rest,
 With vermeil intervein'd. So beautiful⁵
 A car, in Rome, ne'er graced Augustus' pomp,
 Or Africanus': e'en the sun's itself

¹ *Ezekiel.*] "And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the color of amber, out of the midst of the fire. Also out of the midst thereof came the likeness of four living creatures. And this was their appearance; they had the likeness of a man. And every one had four faces, and every one had four wings." *Ezekiel*, i. 4, 5, 6.

² *John.*] "And the four beasts had each of them six wings about him." *Rev.* iv. 8. "Aliter senas alas propter senarii numeri perfectionem positum arbitror; quia in sexta ætate, id est adveniente plenitudine temporum, hæc Apostolus peracta commemorat; in novissimo enim animali conclusit omnia." *Primasii, Augustini discipuli, Episcopi Comment. lib. quinque in Apocal.* Ed. Basil, 1544. "With this interpretation it is very consonant that Ezekiel discovered in these animals only four wings, because his prophecy does not extend beyond the fourth age; beyond that is the end of the synagogue and the calling of the Gentiles: whereas Dante beholding them in the sixth age, saw them with six wings, as did Saint John." *Lombardi.*

³ *A car triumphal.*] Either the Christian church, or perhaps the Papal chair.

⁴ *Gryphon.*] Under the gryphon, an imaginary creature, the fore-part of which is an eagle, and the hinder a lion, is shadowed forth the union of the divine and human nature in Jesus Christ.

⁵ *So beautiful.*]

E certo quando Roma piu onore
 Di carro trionfale e Scipione
 Fèce, non fu cotal, nè di splendore
 Passato fu da quello, il qual Fetone
 Abbandonò per soverchio tremore.

Boccaccio, Teseide, lib. ix. st. 31.

Thus in the *Quadriregio*, lib. i. cap. 5.

Mai vide Roma carro trionfante
 Quanto era questo bel, ne vedrà unquanco.

Were poor to this; that chariot of the sun,
Erroneous, which in blazing ruin fell
At Tellus' prayer¹ devout, by the just doom
Mysterious of all-seeing Jove. Three nymphs,²
At the right wheel, came circling in smooth dance:
The one so ruddy, that her form had scarce
Been known within a furnace of clear flame;
The next did look, as if the flesh and bones
Were emerald; snow new-fallen seem'd the third.
Now seem'd the white to lead, the ruddy now;
And from her song who led, the others took
Their measure, swift or slow. At the other wheel,
A band quaternion,³ each in purple clad,
Advanced with festal step, as, of them, one
The rest conducted;⁴ one, upon whose front
Three eyes were seen. In rear of all this group,
Two old men⁵ I beheld, dissimilar
In raiment, but in port and gesture like,
Solid and mainly grave; of whom, the one
Did show himself some favor'd counsellor
Of the great Coan,⁶ him, whom nature made
To serve the costliest creature of her tribe:
His fellow mark'd an opposite intent;
Bearing a sword, whose glitterance and keen edge,
E'en as I viewed it with the flood between,
Appall'd me. Next, four others⁷ I beheld

¹ *Tellus' prayer.*] Ovid, Met. lib. ii. v. 279.

² *Three nymphs.*] The three evangelical virtues: the first Charity, the next Hope, and the third Faith. Faith may be produced by charity, or charity by faith, but the inducements to hope must arise either from one or other of these.

³ *A band quaternion.*] The four moral or cardinal virtues, of whom Prudence directs the others.

⁴ ——— *One*
The rest conducted.] Prudence, described with three eyes, because she regards the past the present and the future.

⁵ *Two old men.*] Saint Luke, the physician, characterized as the writer of the Acts of the Apostles, and Saint Paul, represented with a sword, on account, as it should seem, of the power of his style.

⁶ *Of the great Coan.*] Hippocrates, "whom nature made for the benefit of her favorite creature, man."

⁷ *Four others.*] "The commentators," says Venturi, "suppose these four to be the four evangelists; but I should rather take them to be four principal doctors of the church." Yet both Landino and Vellutello expressly call them the authors of the epistles, James, Peter, John, and Jude.

Of humble seeming: and, behind them all,
 One single old man,¹ sleeping as he came,
 With a shrewd visage. And these seven, each
 Like the first troop were habited; but wore
 No braid of lilies on their temples wreathed.
 Rather, with roses and each vermeil flower,
 A sight, but little distant, might have sworn,
 That they were all on fire² above their brow.

When as the car was o'er against me, straight
 Was heard a thundering, at whose voice it seem'd
 The chosen multitude were stay'd; for there,
 With the first ensigns, made they solemn halt.

CANTO XXX.

ARGUMENT.

Beatrice descends from heaven, and rebukes the poet.

SOON as that polar light,³ fair ornament
 Of the first heaven, which hath never known
 Setting nor rising, nor the shadowy veil
 Of other cloud than sin, to duty there

¹ *One single old man.*] As some say, Saint John, under his character of the author of the Apocalypse. But, in the poem attributed to Giacompo, the son of our poet, which in some MSS. and in one of the earliest editions, accompanies the original of this work, and is descriptive of its plan, this old man is said to be Moses.

E'l vecchio, ch' era dietro a tutti loro,
 Fu Moysè.

And the old man, who was behind them all,
 Was Moses.

See No. 3459 of the Harl. MSS. in the British Museum.

² *All on fire.*] So Giles Fletcher:—

The wood's late wintry head
 With flaming primroses set all on fire.

Christ's Triumph after Death.

³ *That polar light.*] The seven candlesticks of gold, which he calls the polar light of heaven itself, because they perform the same office for Christians that the polar star does for mariners, in guiding them to their port.

Each one convoying, as that lower doth
 The steersman to his port, stood firmly fix'd;
 Forthwith the saintly tribe, who in the van
 Between the Gryphon and its radiance came,
 Did turn them to the car, as to their rest.
 And one, as if commission'd from above,
 In holy chant thrice shouted forth aloud,
 "Come,¹ spouse! from Libanus:" and all the rest
 Took up the song.—At the last audit, so
 The blest shall rise, from forth his cavern each
 Uplifting lightly his new-vested flesh;
 As, on the sacred litter, at the voice
 Authoritative of that elder, sprang
 A hundred ministers and messengers
 Of life eternal. "Blessed² thou, who comest!"
 And, "Oh!" they cried, "from full hands³ scatter ye
 Unwithering lilies;" and, so saying, cast
 Flowers over head and round them on all sides.

I have beheld, ere now, at break of day,
 The eastern clime all roseate; and the sky
 Opposed, one deep and beautiful serene;
 And the sun's face so shaded, and with mists
 Attemper'd, at his rising, that the eye
 Long while endured the sight: thus, in a cloud
 Of flowers,⁴ that from those hands angelic rose,

¹ *Come.*] "Come with me from Lebanon, my spouse, with me, from Lebanon." *Song of Solomon*, iv. 8.

² *Blessed.*] "Blessed is he that cometh in the name of the Lord." *Matt.* xxi. 9.

³ *From full hands.*]

Manibus date lilla plenis.

Virg. Æn. lib vi. 884.

⁴ ——— *In a cloud.*

Of flowers.] Dentro una nuvola di fiori.

——— ninguntque rosarum.

Floribus, umbrantes matrem, &c.

Lucretius, lib. ii.

Thus Milton:—

——— Eve separate he spies,

Veil'd in a cloud of fragrance, where she stood.

P. L. b. ix. v. 495.

And Thomson, in his Invocation to Spring:—

——— veil'd in a shower

Of shadowing roses, on our plains descend.

And down within and outside of the car
 Fell showering, in white veil with olive wreathed,
 A virgin in my view appear'd, beneath
 Green mantle, robed in hue of living flame:
 And' o'er my spirit, that so long a time
 Had from her presence felt no shuddering dread,
 Albeit mine eyes discern'd her not, there moved
 A hidden virtue from her, at whose touch
 The power of ancient love² was strong within me.

No sooner on my vision streaming, smote
 The heavenly influence, which, years past, and e'en
 In childhood, thrill'd me, than towards Virgil I
 Turn'd me to leftward; panting, like a babe,
 That flees for refuge to his mother's breast,
 If aught have terrified or work'd him woe:
 And would have cried, "There is no dram of blood,
 That doth not quiver in me. The old flame³
 Throws out clear tokens of reviving fire."
 But Virgil had bereaved us of himself;
 Virgil, my best-loved father; Virgil, he

¹ *And.*] In the first edition it stood thus:—

And o'er my spirit, that in former days
 Within her presence had abode so long,
 No shuddering terror crept. Mine eyes no more
 Had knowledge of her; yet there moved from her
 A hidden virtue, at whose touch awaked, &c,

and this was a translation of the common reading, which has "con la sua presenza," instead of "che alla sua presenza," and a full stop instead of a comma after "infranto." As I have little doubt but that the reading of the Nidobeatina edition and that of many MSS. is right in this instance, I have altered the version as it now stands in the text, which still perhaps needs some explanation. His spirit, which had been so long unawed by the presence of Beatrice (for she had been ten years dead) now felt, through a secret influence proceeding from her, its ancient love revived, though his sight had not yet distinguished her.

² *The power of ancient love.*]

D'antico amor senti la gran potenza.
 Io sento sì d'amor la gran possanza.

Dante. Canzone vi.

Sveglia d'antico amor la gran possanza.

Mr Mathias' Ode to Mr. Nichols, Gray's Works
 4to. 1814, vol. i. p. 532

³ *The old flame.*]

Agnosco veteris vestigia flammæ.

Virg. Æn. lib. iv. 23.

Conosco i segni dell' antico fuoco.

Giusto de' Conti, La. Bella Mano.

To whom I gave me up for safety: nor¹
All, our prime mother lost, avail'd to save
My undew'd cheeks from blur of soiling tears.

"Dante! weep not, that Virgil leaves thee; nay,
Weep thou not yet: behooves thee feel the edge
Of other sword; and thou shalt weep for that."

As to the prow or stern, some admiral
Paces the deck, inspiring his crew,
'When 'mid the sail-yards all hands ply aloof;
'Thus, on the left side of the car, I saw
(Turning me at the sound of mine own name,
Which here I am compell'd to register)
The virgin station'd, who before appear'd
Veil'd in that festive shower angelical.

Towards me, across the stream, she bent her eyes;
Though from her brow the veil descending, bound
With foliage of Minerva, suffer'd not
That I beheld her clearly: then with act
Full royal, still insulting o'er her thrall,
Added, as one who, speaking, keepeth back
The bitterest saying, to conclude the speech:
"Observe me well. I am, in sooth, I am
Beatrice. What! and hast thou deign'd at last
Approach the mountain? Knewest not, Oh man!
Thy happiness is here?" Down fell mine eyes
On the clear fount; but there, myself espying,
Recoil'd, and sought the greenswerd; such a weight
Of shame was on my forehead. With a mien
Of that stern majesty, which doth surround
A mother's presence to her awe-struck child,
She look'd; a flavor of such bitterness
Was mingled in her pity. There her words
Brake off; and suddenly the angels sang,
"In thee, Oh gracious Lord! my hope hath been:"
But² went no further than, "Thou Lord! hast set
My feet in ample room." As snow, that lies,

¹ *Nor.*] "Not all the beauties of the terrestrial Paradise in which I was, were sufficient to allay my grief."

² *But.*] They sang the thirty-first Psalm, to the end of the eighth verse. What follows in that Psalm would not have suited the place of the occasion

Amidst the living rafters¹ on the back
 Of Italy, congeal'd, when drifted high
 And closely piled by rough Sclavonian blasts;
 Breathe but the land whereon no shadow falls,²
 And straightway melting it distils away,
 Like a fire-wasted taper: thus was I,
 Without a sigh or tear, or ever these
 Did sing, that, with the chiming of heaven's sphere,
 Still in their warbling chime: but when the strain
 Of dulcèt symphony exprss'd for me
 Their soft compassion, more than could the words,
 "Virgin why so consumest him?" then, the ice,³
 Congeal'd about my bosom, turn'd itself
 To spirit and water; and with anguish forth
 Gush'd, through the lips and eyelids, from the heart.

Upon the chariot's same edge⁴ still she stood,
 Immoveable; and thus address'd her words
 To those bright semblances with pity touch'd:
 "Ye in the eternal day your vigils keep;
 So that nor night nor slumber, with close stealth,
 Conveys from you a single step, in all
 The goings on of time: thence, with more heed
 I shape mine answer, for his ear intended,
 Who there stands weeping; that the sorrow now
 May equal the transgression. Not alone
 Through operation of the mighty orbs,
 That mark each seed to some predestined aim,

¹ *The living rafters.*] "Vive travi." The leafless woods on the Apennine.

Fraxineæque trabes.

and

Virg. Æn. lib. vi. 181.

Trabibusque obscurus acernis.

Ibid. lib. ix. 87.

² *The land whereon no shadow falls.*] "When the wind blows from off Africa, where, at the time of the equinox, bodies, being under the equator, cast little or no shadow; or, in other words, when the wind is south."

³ *The ice.*] Milton has transferred this conceit, though scarcely worth the pains of removing, into one of his Italian poems, Son. v.

⁴ *Same edge.*] The Nidobeatina edition, and many MSS. here read "*detta coscia*," instead of "*destra*," or "*dritta coscia*;" and it is probable from what has gone before, that the former is the right reading. See v. 69.

As with aspect or fortunate or ill
 The constellations meet; but through benign
 Largess of heavenly graces, which rain down
 From such a height as mocks our vision, this man
 Was, in the freshness of his being,¹ such,
 So gifted virtually, that in him
 All better habits wonderously had thrived.
 The more of kindly strength is in the soil,
 So much doth evil seed and lack of culture
 Mar it the more, and make it run to wildness.
 These looks sometime upheld him; for I show'd
 My youthful eyes, and led him by their light
 In upright walking. Soon as I had reach'd
 The threshold of my second age,² and changed
 My mortal for immortal; then he left me,
 And gave himself to others. When from flesh
 To spirit I had risen, and increase
 Of beauty and of virtue circled me,
 I was less dear to him, and valued less.
 His steps were turn'd into deceitful ways,
 Following false images of good, that make
 No promise perfect. Nor avail'd me aught
 To sue for inspirations, with the which,
 I, both in dreams of night, and otherwise,
 Did call him back; of them, so little reck'd him.
 Such depth he fell, that all device was short
 Of his preserving, save that he should view
 The children of perdition. To this end
 I visited the purlieus of the dead:
 And one, who hath conducted him thus high,
 Received my supplications urged with weeping.
 It were a breaking of God's high decree,
 If Lethe should be past, and such food³ tasted,
 Without the cost of some repentant tear."

¹ *In the freshness of his being.*] Nella sua vita nuova.
 Some suppose our poet alludes to the work so called, written in his youth.

² *The threshold of my second age.*] In the Convito, our poet makes a
 division of human life into four ages, the first of which lasts till the
 twenty-fifth year. Beatrice, therefore, passed from this life to a better
 about that period. See the Life of Dante prefixed,

³ *Such food.*] The oblivion of sins.

CANTO XXXI.

ARGUMENT.

Beatrice continues her reprehension of Dante, who confesses his error, and falls to the ground: coming to himself again, he is by Matilda drawn through the waters of Lethe, and presented first to the four virgins who figure the cardinal virtues; these in their turn lead him to the Gryphon, a symbol of our Saviour; and the three virgins, representing the evangelical virtues, intercede for him with Beatrice, that she would display to him her second beauty.

' "OH THOU!" her words she thus without delay
Resuming, turn'd their point on me, to whom
They, with but lateral edge,¹ seem'd harsh before:
"Say thou, who stand'st beyond the holy stream,
If this be true. A charge, so grievous, needs
Thine own avowal." On my faculty
Such strange amazement hung, the voice expired
Imperfect, ere its organs gave it birth.

A little space refraining, then she spake:
"What dost thou muse on? Answer me. The wave
On thy remembrances of evil yet
Hath done no injury." A mingled sense
Of fear and of confusion, from my lips
Did such a "Yea" produce, as needed help
Of vision to interpret. As when breaks,
In act to be discharged, a cross-bow bent
Beyond its pitch, both nerve and bow o'erstretch'd:
The flagging weapon feebly hits the mark:
Thus, tears and sighs forth gushing, did I burst,
Beneath the heavy load: and thus my voice
Was slacken'd on its way. She straight began:
"When my desire invited thee to love
The good, which sets a bound to our aspirings;
What bar of thwarting foss or linked chain
Did meet thee, that thou so shouldst quit the hope
Of further progress? or what bait of ease,

¹ *With but lateral edge.*] The words of Beatrice, when not addressed directly to himself, but spoken to the angel of him, Dante had thought sufficiently harsh.

Or promise of allurement, led thee on
Elsewhere, that thou elsewhere shouldst rather wait?"

A bitter sigh I drew, then scarce found voice
To answer; hardly to these sounds my lips
Gave utterance, wailing: "Thy fair looks withdrawn,
Things present, with deceitful pleasures, turn'd
My steps aside." She answering spake: "Hadst
Been silent, or denied what thou avow'st, [thou
Thou hadst not hid thy sin the more; such eye
Observes it. But whene'er the sinner's cheek
Breaks forth into the precious-streaming tears
Of self-accusing, in our court the wheel
Of justice doth run counter to the edge.¹
Howe'er, that thou mayst profit by thy shame
For errors past, and that henceforth more strength
May arm thee, when thou hear'st the Syren-voice;
Lay thou aside the motive to this grief,
And lend attentive ear, while I unfold
How opposite a way my buried flesh
Should have impell'd thee. Never didst thou spy,
In art or nature, aught so passing sweet,
As were the limbs that in their beauteous frame
Enclosed me, and are scatter'd now in dust.
If sweetest thing thus fail'd thee with my death,
What, afterward, of mortal, should thy wish
Have tempted? When thou first hadst felt the dart
Of perishable things, in my departing
For better realms, thy wing thou shouldst have pruned
To follow me; and never stoop'd again,
To 'bide a second blow, for a slight girl,²
Or other gaud as transient and as vain.

¹ *Counter to the edge.*] "The weapons of divine justice are blunted by the confession and sorrow of the offender."

² *For a slight girl.*] "Daniello and Venturi say that this alludes to Gentucca of Lucca, mentioned in the twenty-fourth Canto. They did not, however, observe that Buonaggiunta there gives us to understand that Dante knew not if Gentucca were then in the world, and that Beatrice is now reprehending him for past and not for future errors." Thus Lombardi. Pelli (*Memor.* p. 57) acquaints us that Corbinelli, in the *Life of Dante*, added to the edition of the *De Vulg. Eloq.*, says the name of this lady was "Pargoletta." But the intimation, as Pelli justly remarks, can scarcely be deemed authentic. The annotator on the *Monte Casino MS.* gives a very different turn to the allusion. "*Quæ proca fuit*

The new and inexperienced bird¹ awaits,
Twice it may be, or thrice, the fowler's aim;
But in the sight of one whose plumes are full,
In vain the net is spread, the arrow wing'd."

I stood, as children silent and ashamed
Stand, listening, with their eyes upon the earth,
Acknowledging their fault, and self-condemn'd.
And she resumed: "If, but to hear, thus pains thee,
Raise thou thy beard, and lo! what sight shall do."

With less reluctance yields a sturdy holm,
Rent from its fibres by a blast, that blows
From off the pole, or from Iarbas' land,²
Than I at her behest my visage raised:
And thus the face denoting by the beard,³
I mark'd the secret sting her words convey'd.

No sooner lifted I mine aspect up,
Than I perceived⁴ those primal creatures cease
Their flowery sprinkling; and mine eyes beheld
(Yet unassured and wavering in their view)

&c." "This was either a mistress; or else it is put for the poetic art, as when he says in a certain song:—

Io mi son pargoletta bella e nuova
E son venuta.

which rebuke of Beatrice's may be delivered in the person of many theologians dissuading from poetry and other worldly sciences; a rebuke that should be directed against those who read the poets to gratify their own inclination, and not for the sake of instruction, that they may defeat the errors of the Gentiles." It remains to be considered whether our poet's marriage with Gemma de' Donati, and the difficulties in which that engagement involved him, may not be the object of Beatrice's displeasure.

¹ *Bird.*] "Surely in vain the net is spread in the sight of any bird." *Prov.* i. 17.

² *From Iarbas' land.*] The south.

³ *The beard.*] "I perceived, that when she desired me to raise my beard, instead of telling me to lift up my head, a severe reflection was implied on my want of that wisdom which should accompany the age of manhood."

⁴ *Than I perceived.*] I had before translated this differently, and in agreement with those editions, which read,

Posarsi quelle belle creature
Da loro apparsion,

instead of

Posarsi quelle prime creature
Da laro aspersion.

for which reading I am indebted to Lombardi, who derives it from the Nidobeatina edition. By the "primal creatures" are meant the angels, who were scattering the flowers on Beatrice.

Beatrice; she, who towards the mystic shape,
 That joins two natures in one form, had turn'd:
 And, even under shadow of her veil,
 And parted by the verdant rill that flow'd
 Between, in loveliness she seem'd as much
 Her former self surpassing, as on earth
 All others she surpass'd. Remorseful goads
 Shot sudden through me. Each thing else, the more
 Its love had late beguiled me, now the more
 Was loathsome. On my heart so keenly smote
 The bitter consciousness, that on the ground
 O'erpower'd I fell: and what my state was then,
 She knows, who was the cause. When now my
 strength

Flow'd back, returning outward from the heart,
 The lady,¹ whom alone I first had seen,
 I found above me. "Loose me not," she cried:
 "Loose not thy hold:" and lo! had dragg'd me high
 As to my neck into the stream; while she,
 Still as she drew me after, swept along,
 Swift as a shuttle, bounding o'er the wave.

The blessed shore approaching, then was heard
 So sweetly, "Tu asperges me,"² that I
 May not remember, much less tell the sound.

The beauteous dame, her arms expanding, clasp'd
 My temples, and immersed me where 'twas fit
 The wave should drench me: and, thence raising up,
 Within the fourfold dance of lovely nymphs
 Presented me so laved; and with their arm
 They each did cover me. "Here are we nymphs,
 And in the heaven are stars."³ Or ever earth
 Was visited of Beatrice, we,
 Appointed for her handmaids, tended on her.
 We to her eyes will lead thee: but the light
 Of gladness, that is in them, well to scan,

¹ *The lady.*] Matilda.

² *Tu asperges me.*] "Purge me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow." *Ps.* li. 7. Sung by the choir, while the priest is sprinkling the people with holy water.

³ *And in the heaven are stars.*] See Canto i. 24.

Those yonder three,¹ of deeper ken than ours,
Thy sight shall quicken." Thus began their song
And then they led me to the Gryphon's breast,
Where, turn'd toward us, Beatrice stood.

"Spare not thy vision. We have station'd thee
Before the emeralds,² whence love, erewhile,
Hath drawn his weapons on thee." As they spake,
A thousand fervent wishes riveted
Mine eyes upon her beaming eyes, that stood,
Still fix'd toward the Gryphon, motionless,
As the sun strikes a mirror, even thus
Within those orbs the twyfold being shone;
For ever varying, in one figure now
Reflected, now in other. Reader! muse
How wondrous in my sight it seem'd, to mark
A thing, albeit steadfast in itself,
Yet in its imaged semblance mutable.

Full of amaze, and joyous, while my soul
Fed on the viand, whereof still desire
Grows with satiety; the other three,
With gesture that declared a loftier line,
Advanced: to their own carol, on they came
Dancing, in festive ring angelical.

"Turn, Beatrice?" was their song: "Oh! turn
Thy saintly sight on this thy faithful one,
Who, to behold thee, many a wearisome pace
Hath measured. Gracious at our prayer, vouchsafe
Unveil to him thy cheeks; that he may mark
Thy second beauty, now conceal'd." Oh splendor!
Oh sacred light eternal! who is he,

¹ *Those yonder three.*] Faith, hope, and charity.

² *The emeralds.*] The eyes of Beatrice. The author of *Illustrations* of Shakspeare, 8vo. 1807, vol. ii. p. 193, has referred to old writers, by whom the epithet green is given to eyes, as by the early French poets, and by Shakspeare, *Romeo and Juliet*, act iii. sc. 5.

— an eagle, madam,

Hath not so green, so quick, so fair an eye.

Mr. Douce's conjecture, that eyes of this color are much less common now than formerly, is not so probable as that writers, and especialy poets, should at times be somewhat loose and general in applying terms expressive of color, whereof an instance may be seen in some ingenious remarks by Mr. Blomfield on the word *κυάneos*. *Æschyli Persæ* Edit 1814. Glossar. p. 197,

So pale with musing in Pierian shades,
Or with that fount so lavishly imbued,
Whose spirit should not fail him in the essay
To represent thee such as thou didst seem,
When under cope of the still-chiming heaven
Thou gavest to open air thy charms reveal'd?

CANTO XXXII.

ARGUMENT.

Dante is warned not to gaze so fixedly on Beatrice. The procession moves on, accompanied by Matilda, Statius, and Dante, till they reach an exceeding lofty tree, where divers strange chances befall.

MINE eyes with such an eager coveting
Were bent to rid them of their ten years' thirst,¹
No other sense was waking: and e'en they
Were fenced on either side from heed of aught;
So tangled, in its custom'd toils, that smile
Of saintly brightness drew me to itself:
When forcibly, toward the left, my sight
The sacred virgins turn'd; for from their lips
I heard the warning sounds: "Too fix'd a gaze!"²

Awhile my vision labor'd; as when late
Upon the o'erstrained eyes the sun hath smote:
But soon,³ to lesser object, as the view
Was now recover'd, (lesser in respect

¹ *Their ten years' thirst.*] Beatrice had been dead ten years.

² *Too fix'd a gaze.*] The allegorical intrepertation of Vellutello, whether it be considered as justly inferrible from the text or not, conveys so useful a lesson, that it deserves our notice. "The understanding is sometimes so intently engaged in contemplating the light of divine truth in the Scriptures, that it becomes dazzled, and is made less capable of attaining such knowledge, than if it had sought after it with greater moderation."

³ *But soon.*] As soon as his sight was recovered, so as to bear the view of that glorious procession, which, splendid as it was, was yet less so than Beatrice, by whom his vision had been overpowered, &c.

To that excess of sensible, whence late
 I had perforce been sunder'd,) on their right
 I mark'd that glorious army wheel, and turn,
 Against the sun and sevenfold lights, their front.
 As when, their bucklers for protection raised,
 A well-ranged troop, with portly banners curl'd
 Wheel circling ere the whole can change their ground.
 E'en thus the goodly regiment of heaven,
 Proceeding, all did pass us ere the car
 Had sloped his beam. Attendant at the wheels
 The damsels turn'd; and on the Gryphon moved
 The sacred burden, with a pace so smooth,
 No feather on him trembled. The fair dame,
 Who through the wave had drawn me, companied
 By Statius and myself, pursued the wheel,
 Whose orbit, rolling, mark'd a lesser arch. [blame,
 Through the high wood, now void, (the more her
 Who by the serpent was beguiled,) I pass'd,
 With step in cadence to the harmony
 Angelic. Onward had we moved, as far,
 Perchance, as arrow at three several flights
 Full wing'd had sped, when from her station down
 Descended Beatrice. With one voice
 All murmur'd "Adam;" circling next a plant¹
 Despoil'd of flowers and leaf, on every bough.
 Its tresses,² spreading more as more they rose,
 Were such, as 'midst their forest wilds, for height,
 The Indians³ might have gazed at. "Blessed thou,

¹ *A plant.*] Lombardi has conjectured, with much probability, that this tree is not (as preceding commentators had supposed) merely intended to represent the tree of knowledge of good and evil, but that the Roman empire is figured by it. Among the maxims maintained by our poet, as the same commentator observes, were these: that one monarchy had been willed by Providence, and was necessary for universal peace; and that this monarchy, by right of justice and by the divine ordinance belonged to the Roman people only. His *Treatise de Monarchiâ* was written indeed to inculcate these maxims, and to prove that the temporal monarchy depends immediately on God, and should be kept as distinct as possible from the authority of the pope.

² *Its tresses.*] "I saw, and behold, a tree in the midst of the earth, and the height thereof was great." *Daniel*, iv. 10.

³ *The Indians.*]

— Quos oceano proprior gerit India lucos.

Virg. Georg. lib. ii. 122.

— Such as at this day to Indians known.

Milton, P. L. b. ix. 1102.

Gryphon!¹ whose beak hath never pluck'd that tree
 Pleasant to taste: for hence the appetite
 Was warp'd to evil." Round the stately trunk
 Thus shouted forth the rest, to whom return'd
 The animal twice-gender'd: "Yea! for so
 The generation of the just are saved."
 And turning to the chariot-pole, to foot
 He drew it of the widow'd branch, and bound
 There, left unto the stock² whereon it grew.

As when large floods of radiance³ from above
 Stream, with that radiance mingled, which ascends
 Next after setting of the scaly sign,
 Our plants then burgeon, and each wears anew
 His wonted colors, ere the sun have yoked
 Beneath another star his flamy steeds;
 Thus putting forth a hue more faint than rose,
 And deeper than the violet, was renew'd
 The plant, erewhile in all its branches bare.
 Unearthly was the hymn, which then arose.
 I understood it not, nor to the end
 Endured the harmony. Had I the skill
 To pencil forth how closed the unpitying eyes⁴
 Slumbering, when Syrinx warbled, (eyes that paid
 So dearly for their watching,) then, like painter,
 That with a model paints, I might design
 The manner of my falling into sleep.
 But feign who will the slumber cunningly,
 I pass it by to when I waked; and tell,
 How suddenly a flash of splendor rent

¹ ——— *Blessed thou,*

Gryphon 1] Our saviour's submission to the Roman empire appears to be intended, and particularly his injunction, "to render unto Cæsar the things that are Cæsar's."

² *There, left unto the stock.*] Dante here seems, I think, to intimate what he has attempted to prove at the conclusion of the second book de Monarchiâ; namely, that our Saviour, by his suffering under the sentence, not of Herod, but of Pilate who was the delegate of the Roman emperor, acknowledged and confirmed the supremacy of that emperor over the whole world; for if, as he argues, all mankind were become sinners through the sin of Adam, no punishment, that was inflicted by one who had a right of jurisdiction over less than the whole human race, could have been sufficient to satisfy for the sins of all men. See note to Paradise, c. vi. 89.

³ *When large floods of radiance.*] When the sun enters into Aries, the constellation next to that of the Fish.

⁴ *The unpitying eyes.*] See Ovid, Met. lib. i. 689.

The curtain of my sleep, and one cries out.
 "Arise: what dost thou?" As the chosen three,
 On Tabor's mount, admitted to behold
 The blossoming of that fair tree,¹ whose fruit
 Is coveted of angels, and doth make
 Perpetual feast in heaven; to themselves
 Returning, at the word whence deeper sleeps²
 Were broken, they their tribe diminish'd saw;
 Both Moses and Elias gone, and changed
 The stole their master wore; thus to myself
 Returning, over me beheld I stand
 The piteous one,³ who, cross the stream, had brought
 My steps. "And where," all doubting, I exclaim'd,
 "Is Beatrice?"—"See her," she replied,
 "Beneath the fresh leaf, seated on its root.
 Behold the associate choir, that circles her.
 The others, with a melody more sweet
 And more profound, journeying to higher realms,
 Upon the Gryphon tend." If there her words
 Were closed, I know not; but mine eyes had now
 Ta'en view of her, by whom all other thoughts
 Were barr'd admittance. On the very ground
 Alone she sat, as she had there been left
 A guard upon the wain, which I beheld
 Bound to the twyform beast. The seven nymphs
 Did make themselves a cloister round about her;
 And, in their hands, upheld those lights⁴ secure
 From blast septentrion and the gusty south.
 "A little while thou shalt be forester here;
 And citizen shalt be, for ever with me,
 Of that true Rome,⁵ wherein Christ dwells a Roman.
 To profit the misguided world, keep now
 Thine eyes upon the car; and what thou seest,
 Take heed thou write, returning to that place."⁶

¹ *The blossoming of that fair tree.*] Our Saviour's transfiguration.
 "As the apple-tree among the trees of the wood, so is my beloved among
 the sons." *Solomon's Song*, ii. 3.

² *Deeper sleeps.*] The sleep of death, in the instance of the ruler of
 the Synagogue's daughter and of Lazarus.

³ *The piteous one.*] Matilda.

⁴ *Those lights.*] The tapers of gold.

⁵ *Of that true Rome.*] Of heaven.

⁶ *To that place.*] To the earth.

Thus Beatrice: at whose feet inclined
Devout, at her behest, my thought and eyes
I, as she bade, directed. Never fire,
With so swift motion, forth a stormy cloud
Leap'd downward from the welkin's furthest bound,
As I beheld the bird of Jove¹ descend
Down through the tree; and, as he rush'd, the rind
Disparting crush beneath him; buds much more,
And leaflets. On the car, with all his might
He struck; Whence, staggering, like a ship it reel'd,
At random driven, to starboard now, o'ercome,
And now to larboard, by the vaulting waves.

Next, springing up into the chariot's womb,
A fox² I saw, with hunger seeming pined
Of all good food. But, for his ugly sins
The saintly maid rebuking him, away
Scampering he turn'd, fast as his hide-bound corpse
Would bear him. Next, from whence before he
I saw the eagle dart into the hull [came,
O' the car, and leave it with his feathers lined:³
And then a voice, like that which issues forth
From heart with sorrow rived, did issue forth
From heaven, and, "Oh, poor bark of mine!" it cried,
"How badly art thou freighted." Then it seem'd
That the earth open'd, between either wheel;
And I beheld a dragon⁴ issue thence,
That through the chariot fix'd his forked train,
And like a wasp, that draggeth back the sting,
So drawing forth his baleful train, he dragg'd
Part of the bottom forth; and went his way,
Exulting. What remain'd, as lively turf
With green herb, so did clothe itself with plumes,⁵

¹ *The bird of Jove.*] This, which is imitated from Ezekiel, xvii. 3, 4, is typical of the persecutions which the church sustained from the Roman emperors.

² *A fox.*] By the fox probably is represented the treachery of the heretics.

³ *With his feathers lined.*] In allusion to the donations made by Constantine to the church.

⁴ *A dragon.*] Probably Mahomet; for what Lombardi offers to the contrary is far from satisfactory.

⁵ *With plumes.*] The increase of wealth and temporal dominion, which followed the supposed gift of Constantine.

Which happy had, with purpose chaste and kind,
 Been offer'd; and therewith were clothed the wheels,
 Both one and other, and the beam, so quickly,
 A sigh were not breathed sooner. Thus transform'd,
 The holy structure, through its several parts,
 Did put forth heads;² three on the beam, and one
 On every side: the first like oxen horn'd;
 But with a single horn upon their front,
 The four. Like monster, sight hath never seen.
 O'er it² methought there sat, secure as rock
 On mountain's lofty top, a shameless whore,
 Whose ken roved loosely round her. At her side
 As 't were that none might bear her off, I saw
 A giant stand; and ever and anon
 They mingled kisses. But, her lustful eyes
 Chancing on me to wander, that fell minion
 Scourged her from head to foot all o'er; then full
 Of jealousy, and fierce with rage, unloosed
 The monster, and dragg'd on,³ so far across
 The forest, that from me its shades alone
 Shielded the harlot and the new form'd brute.

² *Heads.*] By the seven heads, it is supposed with sufficient probability, are meant the seven capital sins: by the three with two horns, pride, anger, and avarice, injurious both to man himself and to his neighbor: by the four with one horn, gluttony, gloominess, concupiscence, and envy, hurtful, at least in their primary effects, chiefly to him who is guilty of them. Vellutello refers to Rev. xvii. Landino, who is followed by Lombardi, understands the seven heads to signify the seven sacraments, and the ten horns the ten commandments. Compare Hell, c. xix. 112.

¹ *O'er it.*] The harlot is thought to represent the state of the church under Boniface VIII. and the giant to figure Philip IV. of France.

³ *Dragg'd on.*] The removal of the Pope's residence from Rome to Avignon is pointed at.

CANTO XXXIII.

ARGUMENT.

After a hymn sung, Beatrice leaves the tree, and takes with her the seven virgins, Matilda, Statius and Dante. She then darkly predicts to our poets some future events. Lastly, the whole band arrive at the fountain, from whence the two streams, Lethe and Eunoe, separating, flow different ways; and Matilda, at the desire of Beatrice, causes our poet to drink of the latter stream.

"THE heathen,¹ Lord! are come:" responsive thus,
The trinal now, and now the virgin band
Quaternion, their sweet psalmody began,
Weeping; and Beatrice listen'd, sad
And sighing, to the song, in such a mood,
That Mary, as she stood beside the cross,
Was scarce more changed. But when they gave her
To speak, then, risen upright on her feet, [place
She, with a color glowing bright as fire,
Did answer: "Yet a little while," and ye
Shall see me not; and, my beloved sisters!
Again a little while, and ye shall see me."

Before her then she marshall'd all the seven;
And, beckoning only, motion'd me, the dame,
And that remaining sage,² to follow her.

So on she pass'd; and had not set, I ween,
Her tenth step to the ground, when, with mine eyes,
Her eyes encounter'd; and, with visage mild,
"So mend thy pace," she cried, "that if my words
Address thee, thou mayst still be aptly placed
To hear them." Soon as duly to her side
I now had hasten'd: "Brother!" she began,
"Why makest thou no attempt at questioning,
As thus we walk together?" Like to those
Who, speaking with too reverent an awe

¹ *The heathen.*] "O God, the heathen are come into thine inheritance." *Psalm lxxix. 1.*

² *Yet a little while.*] "A little while, and ye shall not see me; and again a little while, and ye shall see me." *John, xvi. 16.*

³ *That remaining sage.*] *Statius.*

Before their betters, draw not forth the voice
 Alive unto their lips, beset me then
 That I in sounds imperfect thus began:
 "Lady! what I have need of, that thou know'st;
 And what will suit my need." She answering thus
 "Of fearfulness and shame, I will that thou
 Henceforth do rid thee; that thou speak no more,
 As one who dreams.¹ Thus far be taught of me
 The vessel which thou saw'st the serpent break,
 Was, and is not:² let him, who hath the blame,
 Hope not to scare God's vengeance with a sop.³
 Without an heir for ever shall not be
 That eagle,⁴ he, who left the chariot plumed,
 Which monster made it first and next a prey.
 Plainly I view, and therefore speak, the stars
 E'en now approaching, whose conjunction, free
 From all impediment and bar, brings on
 A season, in which, one sent from God,
 (Five hundred, five, and ten, do mark him out,)
 That foul one, and the accomplice of her guilt,
 The giant both, shall slay. And if perchance
 My saying, dark as Themis or as Sphinx,
 Fail to persuade thee, (since like them it foils
 The intellect with blindness,) yet ere long
 Events shall be the Naiads,⁵ that will solve

¹ *As one who dreams.*] Imitated by Petrarch, *L. i. s. 41.*

—Se parole fai,
 Sono imperfette e quasi d'uom che sogna.

² *Was, and is not.*] "The beast that was and is not." *Rev. x. xvii. 11.*

³ *Hope not to scare God's vengeance with a sop.*] "Let not him who hath occasioned the destruction of the church, that vessel which the serpent brake, hope to appease the anger of the Deity by any outward acts of religious, or rather superstitious ceremony; such as was that, in our poet's time, performed by a murderer at Florence, who imagined himself secure from vengeance, if he ate a sop of bread in wine upon the grave of the person murdered, within the space of nine days."

⁴ *That eagle.*] He prognosticates that the Emperor of Germany will not always continue to submit to the usurpations of the Pope, and foretells the coming of Henry VII. Duke of Luxemburgh, signified by the numerical figures DVX; or, as Lombardi supposes, of Can Grande della Scala, appointed the leader of the Ghibelline forces. It is unnecessary to point out the imitation of the Apocalypse in the manner of this prophecy. Troya assigns reasons for applying the prediction to Ugucione della Faggiola rather than to Henry or Can Grande. *Veltro Allegorico di Dante.* Ediz. 1826, p. 143. But see my note. *H. i. 102.*

⁵ *The Naiads.*] Dante. it is observed, has been led into a mistake by a corruption in the text of Ovid's *Metam.* l. vii. 757, where he found—

This knotty riddle; and no damage light¹
 On flock or field. Take heed; and as these words
 By me are utter'd, teach them even so
 To those who live that life, which is a race
 To death: and when thou writest them, keep in mind
 Not to conceal how thou hast seen the plant,
 That twice² hath now been spoil'd. This whoso robs,
 This whoso plucks, with blasphemy of deed
 Sins against God, who for his use alone
 Creating hallow'd it. For taste of this,
 In pain and in desire, five thousand years³
 And upward, the first soul did yearn for him
 Who punish'd in himself the fatal gust.

"Thy reason slumbers, if it deem this height,
 And summit thus inverted,⁴ of the plant,
 Without due cause: and were not vainer thoughts,
 As Elsa's numbing waters,⁵ to thy soul,
 And their fond pleasures had not dyed it dark

Carmina Naiades non intellecta priorum
 Solvunt.

instead of

Carmina Naiades non intellecta priorum
 Solverat.

as it has been since corrected by Heinsius. Lombardi, after Rosa Morando, questions the propriety of this emendation, and refers to Pausanias, where "the Nymphs" are spoken of as expounders of oracles, for a vindication of the poet's accuracy. Should the reader blame me for not departing from the error of the original, (if error it be) he may substitute

Events shall be the Œdipus will solve, &c.

¹ *No damage light.*]

Protinus Aoniis immissa est bellua Thebis,
 Cessit et exitio multis; pecorique sibique
 Ruricolæ pavere feram. *Ovid, ibid.*

² *Twice.*] First by the eagle and next by the giant. See the last Canto, v. 110, and v. 154.

³ *Five thousand years.*] That such was the opinion of the church, Lombardi shows by a reference to Baronius. Martyr, Rom. Dec. 25. Anno a creatione mundi, quando a principio creavit Deus cœlum et terram, quinque millesimo centesimo nonagesimo—Jesus Christus—conceptus. Edit. Col. Agrippæ. 4to. 1610, p. 858.

⁴ *Inverted.*] The branches, unlike those of other trees, spreading more widely the higher they rose. See the last Canto, v. 39.

⁵ *Elsa's numbing waters.*] The Elsa, a little stream, which flows into the Arno about twenty miles below Florence, is said to possess a petrifying quality. Fazio degli Uberti, at the conclusion of Cap. viii. l. 3, of the Dittamonda, mentions a successful experiment he had himself made of the property here attributed to it.

As Pyramus the mulberry; thou hadst seen,¹
 In such momentous circumstance alone,
 God's equal justice morally implied
 In the forbidden tree. But since I mark thee,
 In understanding, harden'd into stone,
 And, to that hardness, spotted too and stain'd,
 So that thine eye is dazzled at my word;
 I will, that, if not written, yet at least
 Painted thou take it in thee, for the cause, [palm."²
 That one brings home his staff inwreathed with
 I thus: "As wax by seal, that changeth not
 Its impress, now is stamp'd my brain by thee.
 But wherefore soars thy wish'd-for speech so high
 Beyond my sight, that loses it the more,
 The more it strains to reach it!"—"To the end
 That thou mayst know," she answer'd straight, "the
 school,
 That thou hast follow'd; and how far behind,
 When following my discourse, its learning halts:
 And mayst behold your art,³ from the divine
 As distant, as the disagreement is [orb."⁴
 'Twixt earth and heaven's most high and rapturous
 "I not remember," I replied, "that e'er

¹ *Thou hadst seen.*] This is obscure. But it would seem as if he meant to inculcate his favorite doctrine of the inviolability of the empire, and of the care taken by Providence to protect it.

² *That one brings home his staff inwreathed with palm.*] "For the same cause that the *palmer*, returning from Palestine, brings home his staff, or *bourdon*, bound with palm," that is, to show where he has been.

Che si reca 'l bordon di palma cinto.

"It is to be understood," says our poet in the *Vita Nuova*, "that people, who go on the service of the Most High, are probably named in three ways. They are named *palmer*s, inasmuch as they go beyond sea, from whence they often bring back the palm. Inasmuch as they go to the house of Galicia, they are called pilgrims; because the sepulchre of St. James was further from his country than that of any other Apostle. They are called *Romei*," (for which I know of no other word we have in English except *Roamers*.) "inasmuch as they go to Rome." p. 275. "In regard to the word *bourdon*, why it has been applied to a pilgrim's staff, it is not easy to guess. I believe, however, that this name has been given to such sort of staves, because pilgrims usually travel and perform their pilgrimages on foot, their staves serving them instead of horses or mules, then called *bourdons* and *bourdones*, by writers in the middle ages." *Mr. Johnes' Translation of Joinville's Memoirs*, Dissertation xv. by M. du Cange, p. 152, 4to. edit. The word is thrice used by Chaucer in the *Romaunt of the Rose*.

³ *Mayst behold your art.*] The second persons, singular and plural, are here used intentionally by our author, the one referring to himself

I was estranged from thee; nor for such fault
Doth conscience chide me." Smiling she return'd
"If thou canst not remember, call to mind
How lately thou hast drunk of Lethe's wave;
And, sure as smoke doth indicate a flame,
In that forgetfulness itself conclude
Blame from thy alienated will incurr'd.
From henceforth, verily, my words shall be
As naked, as will suit them to appear
In thy unpractised view." More sparkling now,
And with retarded course, the sun possess'd
The circle of mid-day, that varies still
As the aspect varies of each several clime;
When, as one, sent in vaward of a troop
For escort, pauses, if perchance he spy
Vestige of somewhat strange and rare; so paused¹
The sevenfold band, arriving at the verge
Of a dun umbrage hoar, such as is seen,
Beneath green leaves and gloomy branches, oft
To overbrow a bleak and alpine cliff.
And, where they stood, before them, as it seem'd,
I, Tigris and Euphrates² both, beheld
Forth from one fountain issue; and, like friends,
Linger at parting. "Oh, enlightening beam!
Oh, glory of our kind! beseech thee say
What water this, which, from one source derived,
Itself removes to distance from itself?"

alone, the second to mankind in general. Compare Hell, xi. 107. But I will follow the example of Brunck, who in a note on a passage in the *Philoctetes* of Sophocles, v. 369, where a similar distinction requires to be made, says that it would be ridiculous to multiply instances in a matter so well known.

¹ *So paused.*] Lombardi imagines that the seven nymphs, who represent the four cardinal and the three evangelical virtues, are made to stop at the verge of the shade, because retirement is the friend of every virtuous quality and spiritual gift.

² *I, Tigris and Euphrates.*]

Quaque caput rapido tollit cum Tigride magnus
Euphrates, quos non diversis fontibus edit
Persis.

Lucan, Phars. lib. iii. 258.

Tigris et Euraphrates uno se fonte resolvunt.

Boetius, de Consol. Philosoph. lib. v. Metr. 1.

— là oltre ond' esce.

D'un medesimo fonte Eufrate e Tigre.

Petrarca, Son. Mie Venture, &c.

To such entreaty answer thus was made:
 "Entreat Matilda, that she teach thee this."

And here, as one who clears himself of blame
 Imputed, the fair dame return'd: "Of me
 He this and more hath learnt; and I am safe
 That Lethe's water hath not hid it from him."

And Beatrice: "Some more pressing care,
 That oft the memory 'reaves, perchance hath made
 His mind's eye dark. But lo, where Eunoe flows!
 Lead thither; and, as thou art wont, revive
 His fainting virtue." As a courteous spirit,
 That proffers no excuses, but as soon
 As he hath token of another's will,
 Makes it his own; when she had ta'en me, thus
 The lovely maiden moved her on, and call'd
 To Statius, with an air most lady-like:
 "Come thou with him." Were further space allow'd,
 Then, Reader! might I sing, though but in part,
 That beverage, with whose sweetness I had ne'er
 Been sated. But, since all the leaves are full,
 Appointed for this second strain, mine art
 With warning bridle checks me. I return'd
 From the most holy wave, regenerate,
 E'en as new plants renew'd¹ with foliage new,
 Pure and made apt for mounting to the stars.

¹ *Renew'd.*]

— come piante novelle
 Rinnovellate da novella fronda.

So new this new-borne knight to battle new did rise.

Spenser, Faery Queen, b. i. c. xi. st. 34.

"Rinnovellate" is another of those words which Chaucer in vain endeavored to introduce into our language from the Italian, unless it be supposed that he rather borrowed it from the French. "Certes ones a yere at the lest way it is lawful to ben houseled, for sothely ones a yere all things in the earth rencvelen." *The Persone's Tale.*

THE VISION OF DANTE.

PARADISE.

CANTO I.

ARGUMENT.

The Poet ascends with Beatrice towards the first heaven ; and is, by her, resolved of certain doubts which arise in his mind.

His glory, by whose might all things are moved,
Pierces the universe,¹ and in one part
Sheds more resplendence, elsewhere less. In heaven,
That largeliest of his light partakes, was I,
Witness of things, which, to relate again,
Surpasseth power of him who comes from thence;
For that, so near approacing its desire,
Our intellect is to such depth absorb'd,
That memory cannot follow. Nathless all,
That in my thoughts I of that sacred realm
Could store, shall now² be matter of my song.

¹ *Pierces the universe.*] Per l'universo penetra, &c.

— his magnetic beam, that gently warms
The universe, and to each inward part
With gentle penetration, though unseen,
Shoots invisible virtue ev'n to the deep.

Milton, P. L. b. iii. 586.

² *Shall now.*]

Sarà ora materia del mio canto.

Shall be the copious matter of my song.

Ibid. b. iii. 413.

Benign Apollo!¹ this last labor aid;
 And make me such a vessel of thy worth,
 As thy own laurel claims, of me beloved.
 Thus far² hath one of steep Parnassus' brows
 Sufficed me; henceforth, there is need of both
 For my remaining enterprise. Do thou³
 Enter into my bosom, and there breathe
 So, as when Marsyas⁴ by thy hand was dragg'd
 Forth from his limbs unsheathed. Oh power divine
 If thou to me of thine impart so much,
 That of that happy realm the shadow'd form
 Traced in my thoughts I may set forth to view;
 Thou shalt behold me of thy favor'd tree
 Come to the foot, and crown myself with leaves:
 For to that honor thou, and my high theme
 Will fit me. If but seldom, mighty Sire!
 To grace his triumph, gathers thence a wreath
 Cæsar, or bard,⁵ (more shame for human wills
 Depraved,) joy to the Delphic god must spring
 From the Peneian foliage, when one breast

¹ *Benign Apollo.*] Chaucer has imitated this invocation very closely at the beginning of the Third Booke of Fame:—

If, divine vertue, thou
 Wilt helpe me to shewe now
 That in my head ymarked is,

Thou shalt see me go as blive
 Unto the next laurer I see,
 And kisse it, for it is thy tree.
 Now entre thou my breast anone.

² *Thus far.*] He appears to mean nothing more than that this part of his poem will require a greater exertion of his powers than the former.

³ *Do thou.*] Make me thine instrument; and, through me, utter such sound as when thou didst contend with Marsyas.

⁴ *Marsyas.*] Ovid. Met. lib. vi. fab. 7. Compare Boccaccio, Il Filocopo, lib. v., p. 25, v. ii., Ediz. Fir., 1723. "Egli nel mio petto entri," &c.—"May he enter my bosom, and let my voice sound like his own, when he made that daring mortal deserve to come forth unsheathed from his limbs."

⁵ *Cæsar, or bard.*] So Petrarch, Son. Par. Prima:—

Arbor vittoriosa trionfale,
 Onor d' imperadori e di poeti.

And Frezzi, Il Quadrir. lib. iii., cap. 14:—

— alloro,
 Che imperatori e' poeti corona.

And Spenser, F. Q. b. i. c. 1. st. 9:—

The laurel, meed of mighty conquerors
 And poets sage.

Is with such thirst inspired. From a small spark¹
Great flame hath risen: after me, perchance,
Others with better voice may pray, and gain,
From the Cyrrhæan city, answer kind.

Through divers passages, the world's bright lamp
Rises to mortals, but through that² which joins
Four circles with the threefold cross, in best
Course, and in happiest constellation³ set,
He comes; and, to the worldly wax, best gives
Its temper and impression. Morning there,⁴
Here eve was well nigh by such passage made;
And whiteness had o'erspread the hemisphere,
Blackness the other part; when to the left⁵
I saw Beatrice turn'd and on the sun
Gazing, as never eagle fix'd his ken.
As from the first a second beam⁶ is wont
To issue, and reflected upwards rise.
Even as a pilgrim bent on his return;
So of her act, that through the eyesight pass'd
Into my fancy, mine was form'd: and straight,
Beyond our mortal wont, I fix'd mine eyes
Upon the sun. Much is allow'd us there,

¹ *From a small spark.*]

πολλάν τ' ὄρει πῦρ ἐξ ἑνὸς
Σπέρματος ἐνθορόν αἰοτῶσεν ὕλαν.

Upon the mountain from one spark hath leapt
The fire, that hath a mighty forest burn'd.

Pindar. Pyth. iii., 67.

² *Through that.*] "Where the four circles, the horizon, the zodiac, the equator, and the equinoctial colure join; the last three intersecting each other so as to form three crosses, as may be seen in the armillary sphere."

³ *In happiest constellation.*] Aries. Some understand the planet Venus by the "miglior stella."

⁴ *Morning there.*] It was morning where he then was, and about eventide on the earth.

⁵ *To the left.*] Being in the opposite hemisphere to ours, Beatrice, that she may behold the rising sun, turns herself to the left.

⁶ *As from the first a second beam.*] "Like a reflected sunbeam," which he compares to a pilgrim hastening homewards.

Ne simil tanto mai raggio secondo
Dal primo usel.

Filicaja, canz. xv. st. 4.

Sicut vir in peregrinatione constitutus, omni studio, omnique conatu domum redire festinat, ac retrorsum non respicit sed ad domum, quam reliquerat, reverti desiderat. *Alberici Visio*, § 25.

That here exceeds our power; thanks to the place
Made¹ for the dwelling of the human kind.

I suffer'd it not long; and yet so long,
That I beheld it bickering sparks around,
As iron that comes boiling from the fire.²
And suddenly upon the day appear'd³
A day new-risen; as he, who hath the power,
Had with another sun bedeck'd the sky.

Her eyes fast fix'd on the eternal wheels,⁴
Beatrice stood unmoved; and I with ken
Fix'd upon her, from upward gaze removed
At her aspect, such inwardly became
As Glaucus,⁵ when he tasted of the herb
That made him peer among the ocean gods:
Words may not tell of that transhuman change;
And therefore let the example serve, though weak,
For those whom grace hath better proof in store.

¹ *Made.*] And therefore, best, adapted, says Venturi, to the good temperament and vigor of the human body and its faculties. The poet speaks of the terrestrial paradise where he then was.

² *As iron that comes boiling from the fire.*] *Ardentem, et scintillas emittentem, ac si ferrum cum de fornace trahitur. Alberici Visio, § 5.* This simile is repeated, § 16. So Milton, *P. L. b. iii. 594.*

—— As glowing iron with fire.

³ *Upon the day appear'd.*]

—— If the heaven had ywonne
All new of God another sunne.

Chaucer, First Booke of Fame.

E par ch' aggiunga un altro sole al cielo.

Ariosto, O. F. c. x. st. 109.

*Ed ecco un lustro lampeggiar d' intorno
Che sole a sole aggiunse e giorno a giorno.*

Marino, Adone. c. xi. st. 27.

*Quando a paro col sol ma più lucente
L'angelo gli apparì sull' oriente.*

Tasso, G. L. c. i.

—— seems another morn
Ris'n on mid-noon.

Milton, P. L. b. v. 311.

Compare Eurpides, Ion. 1550.

Ἀνθῆλιον πρόσωπον.

⁴ *Eternal wheels.*] The heavens, eternal, and always circling.

⁵ *As Glaucus.*] *Ovid. Met. lib. xiii. fab. 9.* Plato, in the tenth book of the Republic, makes a very noble comparison from Glaucus, but applies it differently. *Edit. Bipont. vol. vii. p. 317.* Berkeley appears not to have been aware of the passage, when he says that "Proclus compares the soul, in her descent, invested with growing prejudices, to Glaucus diving to the bottom of the sea, and there contracting divers coats of sea-weed, coral, and shells, which stick close to him, and conceal his true shape." *Siris, Ed. 1744. p. 151.*

If¹ I were only what thou didst create,
Then newly, Love! by whom the heaven is ruled;
Thou know'st, who by thy light didst bear me up.
When as the wheel which thou dost ever guide,
Desired Spirit! with its harmony,²
Temper'd of thee and measured, charm'd mine ear
Then seem'd to me so much of heaven³ to blaze
With the sun's flame, that rain or flood n'er made
A lake so broad. The newness of the sound,
And that great light, inflamed me with desire,
Keener than e'er was felt, to know their cause.

Whence she, who saw me, clearly as myself,
To calm my troubled mind, before I ask'd,
Open'd her lips, and gracious thus began:
"With false imagination thou thyself
Makest dull; so that thou seest not the thing,
Which thou hadst seen, had that been shaken off.
Thou art not on the earth as thou believest;
For lightning, scaped from its own proper place,
Ne'er ran, as thou hast hither now return'd."

Although divested of my first-raised doubt
By those brief words accompanied with smiles,
Yet in new doubt was I entangled more,
And said: "Already satisfied, I rest
From admiration deep; but now admire
How I above those lighter bodies rise."

Whence, after utterance of a piteous sigh,
She towards me bent her eyes, with such a look,
As on her frenzied child a mother casts;
Then thus began: "Among themselves all things

¹ *Id.*] "Thou, O divine Spirit, knowest whether I had not risen above my human nature, and were not merely such as thou hadst then formed me."

² *Harmony.*] The harmony of the spheres.
And after that the melodie heard he
That cometh of thilke speris thryis three,
That welles of musike ben and melodie
In this world here, and cause of harmonie.
Chaucer, The Assemblee of Foules.

— In their motion harmony divine
So smooths her charming tones, that God's own ear
Listens delighted. *Milton, P. L. b. v. 627.*

³ *So much of heaven.*] The sphere of fire, as Lombardi well explains it.

Have order; and from hence the form,¹ which makes
 The universe resemble God. In this
 The higher creatures see the printed steps
 Of that eternal worth, which is the end
 Whither the line is drawn.² All natures lean,
 In this their order, diversely; some more,
 Some less approaching to their primal source.
 Thus they to different havens are moved on
 Through the vast sea of being, and each one
 With instinct given, that bears it in its course:
 This to the lunar sphere directs the fire;
 This moves the hearts of mortal animals;
 This the brute earth together knits, and binds.
 Nor only creatures, void of intellect,
 Are aim'd at by this bow; but even those,
 That have intelligence and love, are pierced.
 That Providence, who so well orders all,
 With her own light makes ever calm the heaven,³
 In which the substance, that hath greatest speed,⁴
 Is turn'd; and thither now, as to our seat
 Predistined, we are carried by the force
 Of that strong cord, that never looses dart
 But at fair aim and glad. Yet it is true,
 That as, oft-times, but ill accords the form
 To the design of art, through sluggishness⁵

¹ *From hence the form.*] This order it is, that gives to the universe the form of unity, and therefore of resemblance to God.

² *Whither the line is drawn.*] All things, as they have their beginning from the Supreme Being, so are they referred to Him again.

³ *The heaven.*] The empyrean, which is always motionless.

⁴ *The substance, that hath greatest speed.*] The primum mobile.

⁵ *Through sluggishness.*]

Perch' a risponder la materia è sorda.

So Filicaja, canz. vi. st. 9.

Perche a risponder la discordia è sorda.

"The workman hath in his heart a purpose, he carrieth in mind the whole form which his work should have: there wanteth not in him skill and desire to bring his labor to the best effect; only the matter, which he hath to work on, is unframable" *Hooker's Eccl. Polity*, b. v. § 9. Our poet, in his *De Monarchiâ*, has expressed the same thought more fully. "*Sciendum, &c.*" lib. ii. p. 115. "We must know, that as art is found in a triple degree, in the mind that is of the artist, in the instrument, and in the matter formed by art, so we may contemplate nature also in a triple degree. For nature is in the mind of the first mover, who is God; then in heaven, as in an instrument, by means of which the similitude of the eternal goodness is unfolded in variable matter; and,

Of unreplying matter; so this course¹
Is sometimes quitted by the creature, who
Hath power, directed thus, to bend elsewhere;
As from a cloud the fire is seen to fall,
From its original impulse warp'd to earth,
By vicious fondness. Thou no more admire
Thy soaring (if I rightly deem), than lapse
Of torrent downwards from a mountain's height.
There would² in thee for wonder be more cause,
If, free of hinderance, thou hadst stay'd below,
As living fire unmoved upon the earth."

So said, she turn'd toward the heaven her face

CANTO II.

ARGUMENT.

Dante and his celestial guide enter the moon. The cause of the spots or shadows, which appear in that body, is explained to him.

ALL ye, who in small bark³ have following sail'd,
Eager to listen, on the adventurous track
Of my proud keel, that singing cuts her way,

as the artist being perfect, and the instrument in the best order, if there is any fault in the form of art, it is to be imputed only to the matter; so, since God reaches to the end of perfection, and his instrument, which is heaven, is not in any wise deficient of due perfection, (as appears from what we know by philosophy concerning heaven,) it remaineth that whatever fault is in inferior things, is a fault of the matter worked on, and clean beside the intention of God and of heaven."

¹ *This course.*] Some beings, abusing the liberty given them by God are repugnant to the order established by Him.

² *There would.*] Hence, perhaps, Milton:

— in our proper motion we ascend
Up to our native seat: descent and fall
To us were adverse.

P. L. b. ii. v. 77.

³ *In small bark.*]

Con la barchetta mai cantando in rima.

Pulci, Morg. Magg. c. xxviii

Io me n'andrò con la barchetta mia,
Quanto l'acqua comporta un picciol legno.

Ibid.

Say, shall my little bark attendant sail?

Pope, Essay on Man, Ep. iv

Backward return with speed, and your own shores
 Revisit; nor put out to open sea,
 Where losing me, perchance ye may remain
 Bewilder'd in deep maze. The way I pass,
 Ne'er yet was run: Minerva breathes the gale;
 Apollo guides me; and another Nine,
 To my rapt sight, the arctic beams reveal.
 Ye other few who have outstretch'd the neck
 Timely for food of angels, on which here
 They live, yet never know satiety;
 Through the deep brine ye fearless may put out
 Your vessel; marking well the furrow broad
 Before you in the wave, that on both sides
 Equal returns. Those, glorious, who pass'd o'er
 To Colchos, wonder'd not as ye will do,
 When they saw Jason following the plough.

The increate perpetual thirst,¹ that draws
 Toward the realm of God's own form, bore us
 Swift almost as the heaven ye behold.

Beatrice upward gazed, and I on her;
 And in such space as on the notch a dart
 Is placed, then loosen'd flies, I saw myself
 Arrived, where wonderous thing engaged my sight.
 Whence she, to whom no care of mine was hid,
 Turning to me, with aspect glad as fair,
 Bespake me: "Gratefully direct thy mind
 To God, through whom to this first star² we come."

Meseem'd as if a cloud had cover'd us,
 Translucent, solid, firm, and polish'd bright,
 Like adamant, which the sun's beam had smit.
 Within itself the ever-during pearl
 Received us; as the wave a ray of light
 Receives, and rests unbroken. If I then
 Was of corporeal frame, and it transcend
 Our weaker thought, how one dimension thus
 Another could endure, which needs must be
 If body enter body; how much more
 Must the desire inflame us to behold

¹ *The increate perpetual thirst.*] The desire of celestial beatitude, natural to the soul.

² *This first star.*] The moon.

That essence, which discovers by what means
 God and our nature join'd! There will be seen
 That, which we hold through faith; not shown by
 But in itself intelligibly plain, [proof,
 E'en as the truth¹ that man at first believes.

I answer'd: "Lady! I with thoughts devout,
 Such as I best can frame, give thanks to him,
 Who hath removed me from the mortal world.
 But tell, I pray thee, whence the gloomy spots
 Upon this body, which below on earth
 Give rise to talk of Cain² in fabling quaint?"

She somewhat smiled, then spake: "If mortals err
 In their opinion, when the key of sense
 Unlocks not, surely wonder's weapon keen
 Ought not to pierce thee: since thou find'st, the wings
 Of reason to pursue the senses' flight
 Are short. But what thy own thought is, declare."

Then I: "What various here above appears,
 Is caused, I deem, by bodies dense or rare."³

She then resumed: "Thou certainly wilt see
 In falsehood thy belief o'erwhelm'd, if well
 Thou listen to the arguments which I
 Shall bring to face it. The eighth sphere displays
 Numberless lights,⁴ the which, in kind and size,

¹ *E'en as the truth.*] "Like a truth, that does not need demonstration, but is self-evident." Thus Plato, at the conclusion of the Sixth Book of the Republic, lays down four principles of information in the human mind: "1st, intuition or self-evident truth, *νοήσις*; 2d, demonstration by reasoning, *διάνοια*; 3d, belief on testimony, *πίστις*; 4th, probability, or conjecture, *εἰκασία*." I cannot resist adding a passage to the like effect from Hooker's Ecclesiastical Polity, b. ii. § 7. "The truth is, that the mind of man desireth evermore to know the truth, according to the most infallible certainty which the nature of things can yield. The greatest assurance generally with all men, is that which we have by plain aspect and intuitive beholding. Where we cannot attain unto this, there what appeareth to be true, by strong and invincible demonstration, such as wherein it is not by any way possible to be deceived, thereunto the mind doth necessarily assent, neither is it in the choice thereof to do otherwise. And in case these both do fail, then which way greatest probability leadeth, thither the mind doth evermore incline."

² *Cain.*] Compare Hell, Canto xx. 123, and note.

³ *By bodies dense or rare.*] Lombardi observes, that the opinion respecting the spots in the moon, which Dante represents himself as here yielding to the arguments of Beatrice, is professed by our author in the Convito, so that we may conclude that work to have been composed before this portion of the Divina Commedia. "The shadow in the moon is nothing else but the rarity of its body, which hinders the rays of the sun from terminating and being reflected, as in other parts of it. P. 70.

⁴ *Numberless lights.*] The fixed stars, which differ both in bulk and splendor.

May be remark'd of different aspects:
 If rare or dense of that were cause alone.
 One single virtue then would be in all;
 Alike distributed, or more, or less.
 Different virtues needs must be the fruits
 Of formal principles; and these, save one,¹
 Will by thy reasoning be destroy'd. Beside,
 If rarity were of the dusk that cause,
 Which thou inquirest, either in some part
 That planet must throughout be void, nor fed
 With its own matter; or, as bodies share
 Their fat and leanness, in like manner this
 Must in its volume change the leaves.² The first,
 If it were true, had through the sun's eclipse
 Been manifested, by transparency
 Of light, as through aught rare beside effused.
 But this is not. Therefore remains to see
 The other cause: and, if the other fall,
 Erroneous so must prove what seem'd to thee.
 If not from side to side this rarity
 Pass through, there needs must be a limit, whence
 Its contrary no further lets it pass.
 And hence the beam, that from without proceeds,
 Must be pour'd back; as color comes, through glass
 Reflected, which behind it lead conceals.
 Now wilt thou say, that there of murkier hue,
 Than, in the other part, the ray is shown,
 By being thence refracted further back.
 From this perplexity will free thee soon
 Experience, if thereof thou trial make,
 The fountain whence your arts derive their streams,
 Three mirrors shalt thou take, and two remove

¹ *Save one.*] "Except that principle of rarity and denseness which thou hast assigned." By "formal principles," *principi formali*, are meant "constituent or essential causes." Milton, in imitation of this passage, introduces the angel arguing with Adam respecting the causes of the spots on the moon. But, as a late French translator of the *Paradise*, M. Artaud, well remarks, his reasoning is physical; that of Dante partly metaphysical and partly theologic.

Whence in her visage round those spots, unpurged
 Vapors not yet into her substance turn'd.

Milton, P. L. b. v. 420.

² *Change the leaves.*] Would, like leaves of parchment, be darker in some part than others.

From thee alike; and more remote the third,
 Betwixt the former pair, shall meet thine eyes:
 Then turn'd toward them, cause behind thy back
 A light to stand, that on the three shall shine,
 And thus reflected come to thee from all.
 Though that, beheld most distant, do not stretch
 A space so ample, yet in brightness thou
 Wilt own it equaling the rest. But now,
 As under snow the ground, if the warm ray
 Smites it, remains dismantled of the hue
 And cold, that cover'd it before; so thee,
 Dismantled in thy mind, I will inform
 With light so lively, that the tremulous beam
 Shall quiver where it falls. Within the heaven,¹
 Where peace divine inhabits, circles round
 A body, in whose virtue lies the being
 Of all that it contains. The following heaven,
 That hath so many lights, this being divides,
 Through different essences, from it distinct,
 And yet contain'd within it. The other orbs
 Their separate distinctions variously
 Dispose, for their own seed and produce apt.
 Thus do these organs of the world proceed,
 As thou beholdest now, from step to step;
 Their influences from above deriving,
 And thence transmitting downwards. Mark me well;
 How through this passage to the truth I ford,
 The truth thou lovest; that thou henceforth, alone,
 Mayst know to keep the shallows, safe, untold.
 "The virtue and motion of the sacred orbs,
 As mallet by the workman's hand, must needs
 By blessed movers² be inspired. This heaven,³

¹ *Within the heaven.*] According to our poet's system, there are ten heavens. The heaven "where peace divine inhabits," is the empyrean; the body within it, that "circles round," is the primum mobile; "the following heaven," that of the fixed stars; and "the other orbs," the seven lower heavens, are Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and the Moon. Thus Milton, P. L. b. iii. 481.

They pass the planets seven, and pass the fix'd,
 And that crystalline sphere whose balance weighs
 The trepidation talk'd, and that first moved.

² *By blessed movers.*] By angels.

³ *This heaven.*] The heaven of fixed stars.

Made beauteous by so many luminaries,
 From the deep spirit,¹ that moves its circling sphere,
 Its image takes and impress as a seal:
 And as the soul, that dwells within your dust,
 Through members different, yet together form'd,
 In different powers resolves itself; e'en so
 The intellectual efficacy unfolds
 Its goodness multiplied throughout the stars;
 On its own unity revolving still.
 Different virtue² compact different
 Makes with the precious body it enlivens,
 With which it knits, as life in you is knit.
 From its original nature full of joy,
 The virtue mingled³ through the body shines,
 As joy through the pupil of the living eye.
 From hence proceeds that which from light to light
 Seems different, and not from dense or rare.
 This is the formal cause, that generates,
 Proportion'd to its power, the dusk or clear."

CANTO III.

ARGUMENT.

In the moon Dante meets with Piccarda, the sister of Forese, who tells him that this planet is allotted to those, who, after having made profession of chastity and a religious life, had been compelled to violate their vows; and she then points out to him the spirit of the Empress Constanza.

THAT sun,⁴ which erst with love my bosom warm'd,
 Had of fair truth unveil'd the sweet aspect,
 By proof of right, and of the false reproof;

¹ *The deep spirit.*] The moving angel.

² *Different virtue.*] "There is one glory of the sun, and another glory of the moon, and another glory of the stars; for one star differeth from another star in glory." 1 Cor. xv. 41. The words are nearly Plato's, whom St. Paul seems to have had in view throughout this part of his argument. *Mía μὲν [δυνάμις] ἡλίου· μία δὲ, σελήνης· μία δὲ, τῶν πάντων ἀστέρων, κ. τ. λ.* Epinomis, Ed. Bip. v. ix. p. 262.

³ *The virtue mingled.* Virg. *Æn.* lib. vi. 724. *Principio cœlum, &c.*

⁴ *That sun.*] Beatrice.

And I, to own myself convinced and free
Of doubt, as much as needed, raised my head
Erect for speech. But soon a sight appear'd,
Which, so intent to mark it, held me fix'd,
That of confession I no longer thought.

As through translucent and smooth glass, or wave
Clear and unmoved, and flowing not so deep
As that its bed is dark, its shape returns
So faint of our impictured lineaments,
That, on white forehead set, a pearl as strong
Comes to the eye; such saw I many a face,
All stretch'd to speak; from whence I straight con-
Delusion¹ opposite to that, which raised, [ceived,
Between the man and fountain, amorous flame.

Sudden, as I perceived them, deeming these
Reflected semblances, to see of whom
They were, I turn'd mine eyes, and nothing saw;
Then turn'd them back, directed on the light
Of my sweet guide, who smiling, shot forth beams
From her celestial eyes. "Wonder not thou,"
She cried, "at this my smiling, when I see
Thy childish judgement; since not yet on truth
It rests the foot, but, as it still is wont,
Makes thee fall back in unsound vacancy.
True substances are these, which thou behold'st,
Hither through failure of their vow exiled.
But speak thou with them; listen, and believe.
That the true light, which fills them with desire,
Permits not from its beams their feet to stray."

Straight to the shadow, which for converse seem'd
Most earnest, I address'd me: and began
As one by over-eagerness perplex'd:
"O spirit, born for joy! who in the rays
Of life eternal, of that sweetness know'st
The flavor, which, not tasted, passes far
All apprehension; me it well would please,
If thou wouldst tell me of thy name, and this
Your station here." Whence she with kindness
prompt,

¹ *Delusion*.], "An error the contrary to that of Narcissus; because he mistook a shadow for a substance; I, a substance for a shadow."

And eyes glistening with smiles: "Our charity,
 To any wish by justice introduced,
 Bars not the door; no more than she above,
 Who would have all her court be like herself.
 I was a virgin sister in the earth:
 And if thy mind observe me well, this form,
 With such addition graced of loveliness,
 Will not conceal me long; but thou wilt know
 Piccarda,¹ in the tardiest sphere thus placed,
 Here 'mid these other blessed also blest.
 Our hearts, whose high affections burn alone
 With pleasure from the Holy Spirit conceived,
 Admitted to his order, dwell in joy.
 And this condition, which appears so low,
 Is for this cause assign'd us, that our vows
 Were, in some part, neglected and made void."

Whence I to her replied: "Something divine
 Beams in your countenances wonderous fair;
 From former knowledge quite transmuting you.
 Therefore to recollect was I so slow.
 But what thou say'st hath to my memory
 Given now such aid, that to retrace your forms
 Is easier. Yet inform me, ye, who here
 Are happy; long ye for a higher place,
 More to behold, and more in love to dwell?"

She with those other spirits gently smiled;
 Then answer'd with such gladness, that she seem'd
 With love's first flame to glow: "Brother! our will
 Is, in composure, settled by the power
 Of charity, who makes us will alone
 What we possess, and nought beyond desire:
 If we should wish to be exalted more,
 Then must our wishes jar with the high will
 Of him, who sets us here; which in these orbs
 Thou wilt confess not possible, if here
 To be in charity must needs befall,
 And if her nature well thou contemplate.
 Rather it is inherent in this state

¹ *Piccarda*.] The sister of Corso Donati, and of Forese whom we have seen in the Purgatory, Canto xxiii. Petrarch has been supposed to allude to this lady in his *Triumph of Chastity*, v. 160, &c.

Of blessedness, to keep ourselves within
 The divine will, by which our wills with his
 Are one. So that as we, from step to step,
 Are placed throughout this kingdom, pleases all,
 Even as our King, who in us plants his will;
 And in his will is our tranquillity:
 It is the mighty ocean, whither tends
 Whatever it creates and nature makes."

Then saw I clearly how each spot in heaven
 Is Paradise, though with like gracious dew
 The supreme virtue shower not over all.

But as it chanches, if one sort of food
 Hath satiated, and of another still
 The appetite remains, that this is ask'd,
 And thanks for that return'd; e'en so did I,
 In word and motion, bent from her to learn
 What web it was,¹ through which she had not drawn
 The shuttle to its point. She thus began:
 "Exalted worth and perfectness of life
 The Lady² higher up inshrine in heaven,
 By whose pure laws upon your nether earth
 The robe and veil they wear; to that intent,
 That e'en till death they may keep watch, or sleep,
 With their great bridegroom, who accepts each vow,
 Which to his gracious pleasure love conforms.
 I from the world, to follow her, when young
 Escaped; and, in her vesture mantling me,
 Made promise of the way her sect enjoins.
 Thereafter men, for ill than good more apt,
 Forth snatch'd me from the pleasant cloister's pale.
 God knows³ how, after that, my life was framed.

¹ *What web it was.*] "What vow of religious life it was that she had been hindered from completing, had been compelled to break."

² *The Lady.*] St. Clare, the foundress of the order called after her. She was born of opulent and noble parents at Assisi, in 1193, and died in 1253. See Biogr. Univ. t. i. p. 598, 8vo. Paris, 1813.

³ *God knows.*] Rodolfo da Tossignano, Hist. Seraph. Relig. P. i. p. 138, as cited by Lombardi, relates the following legend of Piccarda:—"Her brother Corso, inflamed with rage against his virgin sister, having joined with him Farinata an infamous assassin, and twelve other abandoned ruffians, entered the monastery by a ladder, and carried away his sister forcibly to his own house; and then tearing off her religious habit, compelled her to go in a secular garment to her nuptials. Before the spouse of Christ came together with her new husband, she knelt down before a crucifix and recommended her virginity to Christ. Soon after

This other splendid shape, which thou behold'st
 At my right side, burning with all the light
 Of this our orb, what of myself I tell
 May to herself apply. From her, like me
 A sister, with like violence were torn
 The saintly folds, that shaded her fair brows.
 E'en when she to the world again was brought
 In spite of her own will and better wont,
 Yet not for that the bosom's inward veil
 Did she renounce. This is the luminary
 Of mighty Constance,¹ who from that loud blast,
 Which blew the second² over Suabia's realm,
 That power produced, which was the third and last."

She ceased from further talk, and then began
 "Ave Maria" singing; and with that song
 Vanish'd, as heavy substance through deep wave.

Mine eye, that, far as it was capable,
 Pursued her, when in dimness she was lost,
 Turn'd to the mark where greater want impell'd,
 And bent on Beatrice all its gaze.

But she, as lightning, beam'd upon my looks;
 So that the sight sustain'd it not at first.
 Whence I to question her became less prompt.

her whole body was smitten with leprosy, so as to strike grief and horror into the beholders; and thus in a few days, through the divine disposal, she passed with a palm of virginity to the Lord." Perhaps, adds the worthy Franciscan, our poet not being able to certify himself entirely of this occurrence, has chosen to pass it over discreetly, by making Piccarda say -

God knows how, after that, my life was framed.

¹ *Constance*.] Daughter of Ruggieri, king of Sicily, who being taken by force out of a monastery where she had professed, was married to the Emperor Henry VI. and by him was mother to Frederick II. She was fifty years old or more at the time, and "because it was not credited that she could have a child at that age, she was delivered in a pavilion, and it was given out that any lady, who pleased, was at liberty to see her. Many came, and saw her; and the suspicion ceased." *Ricordano Malaspina*, in *Muratori Rer. It. Script.* t. viii. p. 939: and *G. Villani*, in the same words, *Ist.* lib. v. c. xvi. The French translator above mentioned speaks of her having poisoned her husband. The death of Henry VI. is recorded in the *Chronicon Siciliæ*, by an anonymous writer, (*Muratori*, t. x.) but not a word of his having been poisoned by Constance; and *Ricordano Malaspina* even mentions her decease as happening before that of her husband, Henry V., for so this author, with some others, terms him.

² *The second*.] Henry VI. son of Frederick I. was the second emperor of the house of Suabia; and his son Frederick II., "the third and last,"

CANTO IV.

ARGUMENT.

While they still continue in the moon, Beatrice removes certain doubts which Dante had conceived respecting the place assigned to the blessed, and respecting the will absolute or conditional. He inquires whether it is possible to make satisfaction for a vow broken.

BETWEEN two kinds of food,¹ both equally Remote and tempting, first a man might die Of hunger, ere he one could freely choose. E'en so would stand a lamb between the maw Of two fierce wolves, in dread of both alike: E'en so between two deer² a dog would stand. Wherefore, if I was silent, fault nor praise I to myself impute; by equal doubts Held in suspense; since of necessity It happen'd. Silent was I, yet desire Was painted in my looks; and thus I spake My wish more earnestly than language could.

As Daniël,³ when the haughty king he freed From ire, that spurr'd him on to deeds unjust And violent; so did Beatrice then.

"Well I discern," she thus her words address'd,
"How thou art drawn by each of these desires;⁴
So that thy anxious thought is in itself
Bound up and stifled, nor breathes freely forth.

¹ *Between two kinds of food.*] "Si aliqua dico sunt penitus æqualia, non magis movetur homo ad unum quam ad aliud; sicut famelicus, si habet cibum æqualiter appetibilem in diversis partibus, et secundum æqualem distantiam, non magis movetur ad unum quam ad alterum." Thomas Aquinas, *Summ. Theolog.* ima. iidæ. Partis Questio. xiii. Art. vi.

² *Between two deer.*]

Tigris ut, auditis, diversâ valle duorum,
Extimulata fame, mugitibus armentorum,
Nescit utrò potius ruat, et ruere ardet utroque.

Ovid, Metam. lib. v. 166.

³ *Daniel.*] See Daniel, ii. Beatrice did for Dante what Daniel did for Nebuchadnezzar, when he freed the king from the uncertainty respecting his dream, which had enraged him against the Chaldeans. Lombardi conjectures that "Fe sì Beatrice" should be read, instead of "Fessi Beatrice;" and his conjecture has since been confirmed by the Monte Casino MS.

⁴ *By each of these desires.*] His desire to have each of the doubts, which Beatrice mentions, resolved.

Thou arguest: if the good intent remain;
 What reason that another's violence
 Should stint the measure of my fair desert?

"Cause too thou find'st for doubt, in that it seems
 That spirits to the stars, as Plato¹ deem'd,
 Return. These are the questions which thy will
 Urge equally; and therefore I, the first,
 Of that² will treat which hath the more of gall.³
 Of Seraphin⁴ he who is most enskied,
 Moses and Samuel, and either John.
 Choose which thou wilt, nor even Mary's self,
 Have not in any other heaven their seats:
 Than have those spirits which so late thou saw'st;
 Nor more or fewer years exist; but all
 Make the first circle⁵ beauteous, diversely
 Partaking of sweet life, as more or less
 Afflation of eternal bliss pervades them.
 Here were they shown thee, not that fate assigns
 This for their sphere, but for a sign to thee
 Of that celestial furthest from the height.
 Thus needs, that ye may apprehend, we speak:
 Since from things sensible alone ye learn
 That, which, digested rightly, after turns
 To intellectual. For no other cause
 The Scripture, condescending graciously
 To your perception, hands and feet⁶ to God

¹ *Plato.*] *Ευαγγέλιος δὲ, κ. τ. λ.* Plato, *Timæus*, v. ix. p. 326. Edit. Bip.
 "The Creator, when he had framed the universe, distributed to the stars an equal number of souls, appointing to each soul its several star."

² *Of that.*] Plato's opinion.

³ *Which hath the more of gall.*] Which is the more dangerous.

⁴ *Of seraphim.*] "He among the seraphim who is most nearly united with God, Moses, Samuel, and both the Johns, the Baptist and the Evangelist, dwell not in any other heaven than do those spirits whom thou hast just beheld; nor does even the blessed Virgin herself dwell in any other; nor is their existence either longer or shorter than that of these spirits." She first resolves his doubt; whether souls do not return to their own stars, as he had read in the *Timæus* of Plato. Angels, then, and beatified spirits, she declares, dwell all and eternally together, only partaking more or less of the divine glory, in the empyrean; although, in condescension to human understanding, they appear to have different spheres allotted to them.

⁵ *The first circle.*] The empyrean.

⁶ *Hands and feet.*] Thus Milton:—

— What surmounts the reach
 Of human sense, I shall delineate so,

Attributes, nor so means: and holy church
Doth represent with human countenance
Gabriel, and Michael, and him who made
'Tobias whole.¹ Unlike what here thou seest,
The judgement of 'Timæus,² who affirms
Each soul restored to its particular star;
Believing it to have been taken thence,
When nature gave it to inform her mould:
Yet to appearance his intention is
Not what his words declare: and so to shun
Derision, haply thus he hath disguised
His true opinion.³ If his meaning be,
That to the influencing of these orbs revert
The honor and the blame in human acts,
Perchance he doth not wholly miss the truth.
This principle, not understood aright,
Erewhile perverted well nigh all the world;
So that it fell to fabled names of Jove,
And Mercury, and Mars. That other doubt,
Which moves thee, is less harmful; for it brings
No peril of removing thee from me.

"That, to the eye of man⁴ our justice seems
Unjust, is argument for faith, and not
For heretic declension. But, to the end

By likening spiritual to corporeal forms,
As shall express them best. *P. L. b. v. 575.*

These passages, rightly considered, may tend to remove the scruples of some, who are offended by any attempts at representing the Deity in pictures.

¹ — *Him who made Tobias whole.*

Raphael, the sociable spirit, that deign'd
To travel with Tobias, and secured
His marriage with the seven times wedded maid. *Ibid*, 223.

² *Timæus.*] In the *Convito*, p. 92, our author again refers to the *Timæus* of Plato, on the subject of the mundane system; but it is in order to give the preference to the opinion respecting it held by Aristotle.

³ *His true opinion.*] In like manner, our learned Stillingfleet has professed himself "somewhat inclinable to think that Plato knew more of the lapse of mankind than he would openly discover, and for that end disguised it after his usual manner in that hypothesis of pre-existence." *Origines Sacrae*, b. iii. c. iii. § 15.

⁴ *That, to the eye of man.*] "That the ways of divine justice are often inscrutable to man, ought rather to be a motive of faith than an inducement to heresy." Such appears to be the most satisfactory explanation of the passage.

This truth¹ may stand more clearly in your view,
I will content thee even to thy wish.

"If violence be, when that which suffers, naught
Consents to that which forceth, not for this
These spirits stood exculpate. For the will,
That wills not, still survives unquench'd, and doth
As nature doth in fire, through violence
Wrest it a thousand times; for, if it yield
Or more or less, so far as it follows force.
And thus did these, when they had power to seek
The hallow'd place again. In them, had will
Been perfect, such as once upon the bars
Held Laurence² firm, or wrought in Scaevola³
To his own hand remorseless; to the path,
Whence they were drawn, their steps had hasten'd
When liberty return'd: but in too few, [back
Resolve so steadfast dwells. And by these words,
If duly weigh'd, that argument is void,
Which oft might have perplex'd thee still. But now
Another question thwarts thee, which, to solve,
Might try thy patience without better aid.
I have, no doubt, instill'd into thy mind,
That blessed spirit may not lie; since near
The source of primal truth it dwells for aye:
And thou mightst after of Piccarda learn
That Constance held affection to the veil;
So that she seems to contradict me here.
Not seldom, brother, it hath chanced for men
To do what they had gladly left undone;
Yet, to shun peril, they have done amiss:
E'en as Alcmaeon,⁴ at his father's⁵ suit

¹ *This truth.*] That it is no impeachment of God's justice, if merit be lessened through compulsion of others, without any failure of good intention on the part of the meritorious. After all, Beatrice ends by admitting that there was a defect in the will, which hindered Constance and the others from seizing the first opportunity, that offered itself to them, of returning to the monastic life.

² *Laurence.*] Who suffered martyrdom in the third century.

³ *Scaevola.*] See Liv. Hist. D. i. lib. ii. 12.

⁴ *Alcmaeon.*] Ovid, Met. lib. ix. f. 10.

—Ulтусque parente parentem
Natus, erit factō pius et sceleratus eodem.

⁵ *His father's.*] Amphiaraus.

Slew his own mother;¹ so made pitiless;
 Not to lose pity. On this point bethink thee,
 That force and will are blended in such wise
 As not to make the offence excusable.
 Absolute will agrees not to the wrong;
 But inasmuch as there is fear of woe
 From non-compliance, it agrees. Of will²
 Thus absolute, Piccarda spake, and I
 Of the other; so that both have truly said."

Such was the flow of that pure rill, that well'd
 From forth the fountain of all truth; and such
 The rest, that to my wandering thoughts I found.

"Oh thou, of primal love the prime delight,
 Goddess!" I straight replied, "whose lively words
 Still shed new heat and vigor through my soul;
 Affection fails me to requite thy grace
 With equal sum of gratitude: be his
 To recompense, who sees and can reward thee.
 Well I discern, that by that truth³ alone
 Enlighten'd, beyond which no truth may roam,
 Our mind can satisfy her thirst to know:
 Therein she resteth, e'en as in his lair
 The wild beast, soon as she hath reach'd that bound.
 And she hath power to reach it; else desire
 Were given to no end. And thence doth doubt
 Spring, like a shoot, around the stock of truth;
 And it is nature which, from height to height,
 On to the summit prompts us. This invites,
 This doth assure me, Lady! reverently
 To ask thee of another truth, that yet
 Is dark to me. I fain would know, if man
 By other works well done may so supply
 The failure of his vows, that in your scale
 They lack not weight." I spake; and on me straight

¹ *His own mother.*] Eriphyle.

² *Of will.*] "What Piccarda asserts of Constance, that she retained her affection to the monastic life, is said absolutely and without relation to circumstances; and that, which I affirm, is spoken of the will conditionally and respectively: so that our apparent difference is without any disagreement.

³ *That truth.*] The light of divine truth.

Beatrice look'd, with eyes that shot forth sparks
 Of love celestial, in such copious stream,
 That, virtue sinking in me overpower'd,
 I turn'd; and downward bent, confused, my sight.

CANTO V.

ARGUMENT.

The question proposed in the last Canto is answered. Dante ascends with Beatrice to the planet Mercury, which is the second heaven; and here he finds a multitude of spirits, one of whom offers to satisfy him of anything he may desire to know from them.

"If beyond earthly wont,¹ the flame of love
 Illume me, so that I o'ercome thy power
 Of vision, marvel not: but learn the cause
 In that perfection of the sight, which, soon
 As apprehending, hasteneth on to reach
 The good it apprehends. I well discern,
 How in thine intellect already shines
 The light eternal, which to view alone
 Ne'er fails to kindle love; and if aught else
 Your love seduces, 'tis but that it shows
 Some ill-mark'd vestige of that primal beam.

"This wouldst thou know: if failure of the vow
 By other service may be so supplied,
 As from self-question to assure the soul."

Thus she her words, not heedless of my wish,
 Began; and thus, as one who breaks not off
 Discourse, continued in her saintly strain.
 "Supreme of gifts,² which God, creating, gave

¹ *If beyond earthly wont.*] Dante having been unable to sustain the splendor of Beatrice, as we have seen at the end of the last Canto, she tells him to attribute her increase of brightness to the place in which they were.

² *Supreme of gifts.*] So in the *De Monarchiâ*, lib. i. p. 107 and 108. "Si ergo judicium moveat," &c. "If then the judgment altogether move the appetite, and is in no wise prevented by it, it is free. But if the judgment be moved by the appetite in any way preventing it, it cannot

Of his free bounty, sign most evident
 Of goodness, and in his account most prized,
 Was liberty of will; the boon, wherewith
 All intellectual creatures, and them sole,
 He hath endow'd. Hence now thou mayst infer
 Of what high worth the vow, which so is framed,
 That when man offers, God well pleased accepts:
 For in the compact between God and him,
 This treasure, such as I describe it to thee,
 He makes the victim; and of his own act.
 What compensation therefore may he find?
 If that, whereof thou hast oblation made,
 By using well thou think'st to consecrate,
 Thou wouldst of theft¹ do charitable deed.
 Thus I resolve thee of the greater point.

"But forasmuch as holy church, herein
 Dispensing, seems to contradict the truth
 I have discover'd to thee, yet behooves
 Thou rest a little longer at the board,
 Ere the crude aliment which thou has ta'en,
 Digested fitly, to nutrition turn.
 Open thy mind to what I now unfold;
 And give it inward keeping. Knowledge comes
 Of learning well retain'd, unfruitful else.

"This sacrifice, in essence, of two things²
 Consisteth; one is that, whereof 'tis made;
 The covenant, the other. For the last,
 It ne'er is cancell'd, if not kept: and hence;
 I spake, erewhile, so strictly of its force.

be free: because it acts not of itself, but is led captive by another. And hence it is that brutes cannot have free judgment, because their judgments are always prevented by appetite. And hence it may also appear manifest, that intellectual substances, whose will are immutable, and likewise souls separated from the body, and departing from it well and holily, lose not the liberty of choice on account of the immutability of the will, but retain it most perfectly and powerfully. This being discerned, it is again plain, that this liberty, or principle of all our liberty, is the greatest good conferred on human nature by God; because by this very thing we are here made happy, as men; by this we are elsewhere happy, as divine beings."

¹ *Thou wouldst of theft.*] "*Licet fur de furto,*" &c. *De Monarchia*, lib. ii. p. 123. "Although a thief should out of that which he has stolen give help to a poor man, yet is that not to be called almsgiving."

² *Two things.*] The one, the substance of the vow, as of a single life for instance, or of keeping fast; the other, the compact or form of it.

For this it was enjoin'd the Israelites,¹ [change
 Though leave were given them, as thou know'st, to
 The offering, still to offer. The other part,
 The matter and the substance of the vow,
 May well be such, as that, without offence,
 It may for other substance be exchanged.
 But, at his own discretion, none may shift
 The burden on his shoulders; unreleased
 By either key,² the yellow and the white.
 Nor deem of any change, as less than vain,
 If the last bond³ be not within the new
 Included, as the quatre in the six.
 No satisfaction therefore can be paid
 For what so precious in the balance weighs,
 That all in counterpoise must kick the beam.
 Take then no vow at random: ta'en, with faith
 Preserve it; yet not bent, as Jephthah once,
 Blindly to execute a rash resolve,
 Whom better it had suited to exclaim,
 'I have done ill,' than to redeem his pledge
 By doing worse: or, not unlike to him
 In folly, that great leader of the Greeks;
 Whence, on the altar, Iphigenia mourn'd
 Her virgin beauty, and hath since made mourn
 Both wise and simple, even all, who hear
 Of so fell sacrifice. Be ye more staid,
 Oh Christians! not, like feather, by each wind
 Removeable; nor think to cleanse yourselves
 In every water. Either testament,
 The old and new, is yours: and for your guide,
 The shepherd of the church. Let this suffice
 To save you. When by evil lust enticed,
 Remember ye be men, not senseless beasts;
 Nor let the Jew, who dwelleth in your streets,
 Hold you in mockery. Be not, as the lamb,
 That, fickle wanton, leaves its mother's milk,
 To dally with itself in idle play."

¹ *It was enjoin'd the Israelites.*] See Lev. c. xii. and xxvii.

² *Either key.*] Purgatory, Canto ix. 108.

³ *If the last bond.*] If the thing substituted be not far more precious than that which is released.

Such were the words that Beatrice spake:
 These ended, to that region,¹ where the world
 Is liveliest, full of fond desire she turn'd.

Though mainly prompt new question to propose,
 Her silence and changed look did keep me dumb.
 And as the arrow, ere the cord is still,
 Leapeth unto its mark; so on we sped
 Into the second realm. There I beheld
 The dame, so joyous, enter, that the orb
 Grew brighter at her smiles; and, if the star
 Were moved to gladness, what then was my cheer,
 Whom nature hath made apt for every change!

As in a quiet and clear lake the fish,
 If aught approach them from without, do draw
 Towards it, deeming it their food; so drew
 Full more than thousand splendors towards us;
 And in each one was heard: "Lo! one arrived
 To multiply our loves!" and as each came,
 The shadow, streaming forth effulgence new,
 Witness'd augmented joy. Here, Reader! think,
 If thou didst miss the sequel of my tale,
 To know the rest how sorely thou wouldst crave;
 And thou shalt see what vehement desire
 Possess'd me, soon as these had met my view,
 To know their state. "Oh born in happy hour!
 Thou to whom grace vouchsafes, or e'er thy close
 Of fleshly warfare, to behold the thrones
 Of that eternal triumph; know, to us
 The light communicated, which through heaven
 Expatiates without bound. Therefore, if aught
 Thou of our beams wouldst borrow for thine aid,
 Spare not and of our radiance take thy fill."

Thus of those piteous spirits one bespake me;
 And Beatrice next: "Say on; and trust
 As unto gods."—"How in the light supreme

¹ *That region.*] As some explain it, the east; according to others, the equinoctial line. Lombardi supposes it to mean that she looked upwards. Monti, in his *Proposta* (Vol. 3. pte 2. p. lxxix. Milan, 1826), has adduced a passage from our author's *Convito*, which fixes the sense. Dico ancora, che quanto il Cielo è più presso al cerchio equatore, tanto è più mobile per comparazione alli suoi; perocchè ha più movimento, e più attualità e più vita, e più forma, e più tocca di quello, che è sopra se, e per conseguente più virtuoso. p. 48.

Thou harbor'st, and from thence the virtue bring'st,
 That, sparkling in thine eyes, denotes thy joy,
 I mark; but, who thou art, am still to seek;
 Or wherefore, worthy spirit! for thy lot
 This sphere¹ assign'd, that oft from mortal ken
 Is veil'd by other's beams." I said; and turn'd
 Toward the lustre, that with greeting kind
 Erewhile had hail'd me. Forthwith, brighter far
 Than erst, it wax'd: and, as himself the sun
 Hides through excess of light, when his warm gaze²
 Hath on the mantle of thick vapors prey'd;
 Within its proper ray the saintly shape
 Was, through increase of gladness, thus conceal'd:
 And, shrouded so in splendor, answer'd me,
 E'en as the tenor of my song declares.

CANTO VI.

ARGUMENT.

The spirit, who has offered to satisfy the inquiries of Dante, declares himself to be the Emperor Justinian; and after speaking of his own actions, recounts the victories, before him, obtained under the Roman Eagle. He then informs our Poet that the soul of Romeo the pilgrim is in the same star.

"AFTER that Constantine the eagle turn'd³
 Against the motions of the heaven, that roll'd
 Consenting with its course, when he of yore,
 Lavinia's spouse, was leader of the flight;

¹ *This sphere.*] The planet Mercury, which, being nearest to the sun, is oftenest hidden by that luminary.

² *When his warm gaze.*] When the sun has dried up the vapors, that shaded his brightness.

³ *After that Constantine the eagle turn'd.*] Constantine, in transferring the seat of empire from Rome to Byzantium, carried the eagle, the Imperial ensign, from the west to the east. Æneas, on the contrary, had, with better augury, moved along with the sun's course, when he passed from Troy to Italy,

A hundred years twice told and more,¹ his seat
 At Europe's extreme point,² the bird of Jove
 Held, near the mountains, whence he issued first;
 There under shadow of his sacred plumes
 Swaying the world, till through successive hands
 To mine he came devolved. Cæsar I was;
 And am Justinian; destined by the will
 Of that prime love, whose influence I feel,
 From vain excess to clear the incumber'd laws.³
 Or e'er that work engaged me, I did hold
 In Christ one nature only;⁴ with such faith
 Contented. But the blessed Agapete,⁵
 Who was chief shepherd, he with warning voice
 To the true faith recall'd me. I believed
 His words: and what he taught, now plainly see,
 As thou in every contradiction seest
 The true and false opposed. Soon as my feet
 Were to the church reclaim'd, to my great task,
 By inspiration of God's grace impell'd,
 I gave me wholly; and consign'd mine arms
 To Belisarius, with whom heaven's right hand
 Was link'd in such conjointment, 'twas a sign
 That I should rest. To thy first question thus
 I shape mine answer, which were ended here,
 But that its tendency doth prompt perforce

¹ *A hundred years twice told and more.*] The Emperor Constantine entered Byzantium in 324; and Justinian began his reign in 527.

² *At Europe's extreme point.*] Constantinople being situated at the extreme of Europe, and on the borders of Asia, near those mountains in the neighborhood of Troy, from whence the first founders of Rome had emigrated.

³ *To clear the incumber'd laws.*] The code of laws was abridged and reformed by Justinian.

Giustiniano son io, disse il primajo,
 Che 'l troppo e 'l van secai for delle leggi,
 Ora soggette ail' arme e al denajo.

Frezzi, Il Quadriregio, lib. iv. cap. 13.

⁴ *In Christ one nature only.*] Justinian is said to have been a follower of the heretical opinions held by Eutyches, "who taught that in Christ there was but one nature, viz., that of the incarnate word." *MacLaine's Mosheim*, tom. ii. cent. v. p. ii. cap. v. § 13.

⁵ *Agapete.*] "Agapetus, Bishop of Rome, whose Scheda Regia, addressed to the Emperor Justinian, procured him a place among the wisest and most judicious writers of this century." *Ibid.* cent. vi. p. ii. cap. ii. § 8. Compare Fazio degli Uberti, *Dittamondo*. l. ii. cap. xvi.

To some addition; that thou well mayst mark,
 What reason on each side they have to plead,
 By whom that holiest banner is withstood,
 Both who pretend its power¹ and who oppose.²

"Beginning from that hour, when Pallas died³
 To give it rule, behold the valorous deeds
 Have made it worthy reverence. Not unknown⁴
 To thee, how for three hundred years and more
 It dwelt in Alba, up to those fell lists
 Where, for its sake, were met the rival three;⁵
 Nor aught unknown to thee, which it achieved
 Down⁶ from the Sabines' wrong to Lucrece' woe;
 With its seven kings conquering the nations round,
 Nor all it wrought, by Roman worthies borne
 'Gainst Brennus and the Epirot prince,⁷ and hosts
 Of single chiefs, or states in league combined
 Of social warfare: hence, Torquatus stern,
 And Quintius⁸ named of his neglected locks,
 The Decii and the Fabii hence acquired
 Their fame, which I with duteous zeal embalm.⁹
 By it the pride of Arab hordes¹⁰ was quell'd

¹ *Who pretend its power.*] The Ghibellines.

² *And who oppose.*] The Guelphs.

³ *Pallas died.*] See Virgil, *Æn.* lib. x.

⁴ *Not unknown.*] In the second book of his treatise *De Monarchiâ*, where Dante endeavors to prove that the Roman people had a right to govern the world, he refers to their conquests and successes in nearly the same order as in this passage. "The Roman," he affirms, "might truly say, as the Apostle did to Timothy, There is laid up for me a crown of righteousness; laid up, that is, in the eternal providence of God." p. 131. And again: "Now it is manifest, that by *duel* (per duellum) the Roman people acquired the Empire; therefore they acquired it by right, to prove which is the main purpose of the present book." p. 132.

⁵ *The rival three.*] The Horatii and Curiatii.

⁶ *Down.*] "From the rape of the Sabine women to the violation of Lucretia."

⁷ *The Epirot prince.*] King Pyrrhus.

⁸ *Quintius.*] Quintius Cincinnatus.

E Cincinnato dall' inculta chioma.

Petrarca.

Compare *De Monarchiâ*, lib. ii. p. 121, &c. "Itaque, inquit, et majores nostri," &c.

⁹ *Embalm.*] The word in the original is "mirro," which some think is put for "miro," "I behold or regard;" and others understand, as I have rendered it.

¹⁰ *Arab hordes.*] The Arabians seem to be put for the barbarians in general. Lombardi's comment is, that as the Arabs are an Asiatic people, and it is not recorded that Hannibal had any other troops except his own

When they, led on by Hannibal, o'erpass'd
 The Alpine rocks, whence glide thy currents, Po:
 Beneath its guidance, in their prime of days
 Scipio and Pompey triumph'd; and that hill¹
 Under whose summit² thou didst see the light,
 Rued its stern bearing. After, near the hour,³
 When heaven was minded that o'er all the world
 His own deep calm should brood, to Cæsar's hand
 Did Rome consign it; and what then it wrought⁴
 From Var unto the Rhine, saw Isere's flood,
 Saw Loire and Seine, and every vale, that fills
 The torrent Rhone. What after that it wrought,
 When from Ravenna, it came forth, and leap'd
 The Rubicon, was of so bold a flight,
 That tongue nor pen may follow it. Towards Spain
 It wheel'd its bands, then toward Dyrrachium smote,
 And on Pharsalia, with so fierce a plunge,
 E'en the warm Nile was concious to the pang;
 Its native shores Antandros, and the streams
 Of Simois revisited, and there
 Where Hector lies; then ill for Ptolemy
 His pennons shook again; lightning thence fell

countrymen the Carthaginians, who were Africans, we must understand that Dante denominates that people, Arabs, on account of their origin. "Ab Ifrico Arabiæ Felicis rege, qui omnium primus hanc terram (Africam) incoluisse fertur," &c. *Leo Africanus, Africa Descriptio*, lib. i. cap. i.

¹ *That hill.*] The city of Fesulæ, which was sacked by the Romans after the defeat of Catiline.

² *Under whose summit.*] "At the foot of which is situated Florence, thy birth-place."

³ *Near the hour.*] Near the time of our Saviour's birth. "The immeasurable goodness of the Deity being willing again to conform to itself the human creature, which by transgression of the first man had from God departed, and fallen from his likeness, it was determined in that most high and closest consistory of the Godhead, the Trinity, that the Son of God should descend upon earth to make this agreement. And because it was behoveful, that at his coming, the world, not only the heaven but the earth, should be in the best possible disposition; and the best disposition of the earth is, when it is a monarchy, that is, all under one prince, as hath been said above; therefore through the divine forecast was ordained that people and that city for the accomplishment, namely, the glorious Rome." *Convito*, p. 138. The same argument is repeated at the conclusion of the first book of our author's treatise "De Monarchiâ."

⁴ *What then it wrought.*] In the following fifteen lines the poet has comprised the exploits of Julius Cæsar, for which, and for the allusions in the greater part of this speech of Justinian's, I must refer my reader to the history of Rome.

On Juba; and the next, upon your west,
At sound of the Pompeian trump, return'd.

"What following, and in its next bearer's gripe,¹
It wrought, is now by Cassius and Brutus
Bark'd of² in hell; and by Perugia's sons,
And Modena's, was mourn'd. Hence weepeth still
Sad Cleopatra, who, pursued by it,
Took from the adder black and sudden death.
With him it ran e'en to the Red Sea coast;
With him composed the world to such a peace,
That of his temple Janus barr'd the door.

"But all the mighty standard yet had wrought,
And was appointed to perform thereafter,
Throughout the mortal kingdom which it sway'd,
Falls in appearance dwindled and obscured,
If one with steady eye and perfect thought
On the third Cæsar³ look; for to his hands,
The living Justice, in whose breath I move,
Committed glory, e'en into his hands,
To execute the vengeance of its wrath.

"Hear now, and wonder at, what next I tell.
After with Titus it was sent to wreak
Vengeance for vengeance⁴ of the ancient sin.
And, when the Lombard tooth, with fang impure,
Did gore the bosom of the holy church,
Under its wings, victorious Charlemain⁵
Sped to her rescue. Judge then for thyself
Of those, whom I erewhile accused to thee,
What they are, and how grievous their offending,

¹ *In its next bearer's gripe.]* With Augustus Cæsar.

² *Bark'd of.]* τοιαῦθ' ὑλακτεῖ
Sophocles, Electra, 299.

³ *The third Cæsar.]* The eagle in the hand of Tiberius, the third of the Cæsars, outdid all its achievements, both past and future, by becoming the instrument of that mighty and mysterious act of satisfaction made to the divine justice in the crucifixion of our Lord. This is Lombardi's explanation, and he deserves much credit for being right, where all the other commentators, as far as I know, are wrong. See note to Purg. Canto xxxii. 50.

⁴ *Vengeance for vengeance.]* This will be afterwards explained by the poet himself. See next Canto, v. 47, and note.

⁵ *Charlemain.]* Dante could not be ignorant that the reign of Justinian was long prior to that of Charlemain; but the spirit of the former emperor is represented, both in this instance and in what follows, as conscious of the events that had taken place after his own time.

Who are the cause of all your ills. The one¹
 Against the universal ensign rears
 The yellow lilies;² and with partial aim,
 That, to himself, the other³ arrogates:
 So that 'tis hard to see who most offends.
 Be yours, ye Ghibellines,⁴ to veil your hearts
 Beneath another standard: ill is this
 Follow'd of him, who severs it and justice:
 And let not with his Guelphs the new-crown'd
 Assail it; but those talons hold in dread, [Charles⁵

¹ *The one.*] The Guelph party.

² *The Yellow lilies.*] The French ensign.

³ *The other.*] The Ghibelline party.

⁴ *Ye Ghibellines.*] "Authors differ much as to the beginning of these factions, and the origin of the names by which they were distinguished. Some say that they began in Italy as early as the time of the Emperor Frederick I. in his well-known disputes with Pope Alexander III. about the year 1160. Others make them more ancient, dating them from the reign of the Emperor Henry IV. who died in 1125. But the most common opinion is, that they arose in the contests between the Emperor Frederick II. and Pope Gregory IX., and that this Emperor, wishing to ascertain who were his own adherents, and who those of the Pope, caused the former to be marked by the appellation of Ghibellines, and the latter by that of Guelphs. It is more probable, however, that the factions were at this time either renewed, or diffused more widely, and that their origin was of an earlier date, since it is certain that G. Villani, b. v. c. xxxvii., Ricordano Malaspina, c. civ., and Pietro Buoninsegni, b. i., of their histories of Florence, are agreed, that even from 1215, that is, long before Frederick had succeeded to the Empire, and Gregory to the Pontificate, by the death of Buondelmonte Buondelmonti, one of the chief gentlemen in Florence (see Par. Canto xvi. v. 139), the factions of the Guelph and Ghibellini were introduced into that city." A. G. Artegiani, Annotations on the *Quadriregio*, p. 180. "The same variety of opinion prevails with regard to the origin of the names. Some deduce them from two brothers, who were Germans, the one called Guelph and the other Giebel, who being the partizans of two powerful families in Pistoia, the Panciatichi, and the Cancellieri, then at enmity with each other, were the first occasion of these titles having been given to the discordant factions. Others, with more probability, derive them from Guelph or Guefhone, Duke of Bavaria, and Gibello, a castle where his antagonist, the Emperor Conrad the Third, was born; in consequence of a battle between Guelph and Henry the son of Conrad, which was fought (according to Mina, in his *Defence of Florence*, p. 48), A. D. 1138. Others assign to them an origin yet more ancient; asserting that at the election of Frederick I. to the Empire, the Electors concurred in choosing him, in order to extinguish the inveterate discords between the Guelphs and Ghibellines, that prince being descended by the paternal line from the Ghibellines, and by the maternal from the Guelphs. Bartolo, however, in his tractate de Guelphis et Gibellinis, gives an intrinsic meaning to these names from certain passages in Scripture. "Sicut Gibellus interpretatur locus fortitudinis, ita Gibellini appellantur confidentes in fortitudine militum et armorum, et sicut Guelpha interpretatur os loquens, ita Guelphi interpretantur confidentes in orationibus et in divinis." What value is to be put on this interpretation, which well accords with the genius of those times, when it was perhaps esteemed a marvellous mystery, we leave it to others to decide." *Ibid.*

⁵ *Charles.*] The commentators explain this to mean Charles II. King

Which from a lion of more lofty port
Have rent the casing. Many a time ere now
The sons have for the sire's transgression wail'd:
Nor let him trust the fond belief, that heaven
Will truck its armor for his liliated shield.

"This little star is furnish'd with good spirits,
Whose mortal lives were busied to that end,
That honor and renown might wait on them:
And, when desires¹ thus err in their intention,
True love must needs ascend with slacker beam.
But it is part of our delight, to measure
Our wages with the merit; and admire
The close proportion. Hence doth heavenly justice
Temper so evenly affection in us,
It ne'er can warp to any wrongfulness.
Of diverse voices is sweet music made:
So in our life the different degrees
Render sweet harmony among these wheels.

"Within the pearl, that now encloseth us,
Shines Romeo's light,² whose goodly deed and fair

of Naples and Sicily. Is it not more likely to allude to Charles of Valois, son of Philip III. of France, who was sent for, about this time, into Italy by Pope Boniface, with the promise of being made emperor? See *G. Villani*, lib. viii. cap. xlii.

¹ *When desires.*] When honor and fame are the chief motives to action, that love, which has heaven for its object, must necessarily become less fervent.

² *Romeo's light.*] The story of Romeo is involved in some uncertainty. The name of Romeo signified, as we have seen in the note *Purg. Canto xxxiii. v. 78*, one who went on a pilgrimage to Rome. The French writers assert the continuance of his ministerial office even after the decease of his sovereign, Raymond Berenger, Count of Provence: and they rest this assertion chiefly on the fact of a certain Romieu de Ville-neuve, who was the contemporary of that prince, having left large possessions behind him, as appears by his will preserved in the archives of the bishoprick of Venice. That they are right as to the name at least, would appear from the following marginal note on the Monte Casino MS. *Romeo de Villanova districtus civitatis Ventiae de Provincia olim administratoris Raymundi Belingerj Comitiss de Provincia—ivit peregrinando contemplatione ad Deum.* Yet it is improbable, on the other hand, that the Italians, who lived so near the time, should be misinformed in an occurrence of such notoriety. According to them, after he had long been a faithful steward to Raymond, when an account was required from him of the revenues which he had carefully husbanded, and his master as lavishly disbursed, "he demanded the little mule, the staff, and the scrip, with which he had first entered into the Count's service, a stranger pilgrim from the shrine of St. James, in Galicia, and parted as he came; nor was it ever known whence he was, or whither he went." *G. Villani*, lib. vi. c. xcii. The same incidents are told of him at the conclusion of cap. xxviii. lib. ii. of *Fazio degli Uberti's Dittamondo*.

Met ill acceptance. But the Provençals,
That were his foes have little cause for mirth.
Ill shapes that man his course, who makes his wrong
Of other's worth. Four daughters¹ were there born
To Raymond Berenger;² and every one
Became a queen: and this for him did Romeo,
Though of mean state and from a foreign land.
Yet envious tongues incited him to ask
'A reckoning of that just one, who return'd
Twelve fold to him for ten. Aged and poor
He parted thence: and if the world did know
The heart he had, begging his life by morsels,
'Twould deem the praise it yields him, scantily dealt."

CANTO VII.

ARGUMENT.

In consequence of what had been said by Justinian, who together with the other spirits have now disappeared, some doubts arise in the mind of Dante respecting the human redemption. These difficulties are tully explained by Beatrice.

1 "HOSANNA³ Sanctus Deus Sabaoth,
Superillustrans claritate tua
Felices ignes horum malahoth."
Thus chanting saw I turn that substance bright,⁴
With fourfold lustre to its orb again,

¹ *Four daughters.*] Of the four daughters of Raymond Berenger, Margaret, the eldest, was married to Louis IX. of France; Eleanor, the next, to Henry III. of England; Sancha, the third, to Richard, Henry's brother, and King of the Romans; and the youngest, Beatrix, to Charles I. King of Naples and Sicily, and brother to Louis.

² *Raymond Berenger.*] This prince, the last of the house of Barcelona, who was Count of Provence, died in 1245. He is in the list of Provençal poets. See Millot, *Hist. Litt. des Troubadors*, tom. ii. p. 212. But M. Raynouard could find no manuscript of his works. See *Choix des Poésies des Troubadors*, tom. v. p. vii.

³ *Hosanna.*] "Hosanna holy God of Sabaoth, abundantly illumining with thy brightness the blessed fires of these kingdoms."

⁴ *That substance bright.*] Justinian.

Revolving; and the rest, unto their dance,
With it, moved also; and, like swiftest sparks,
In sudden distance from my sight were veil'd.

Me doubt possess'd; and "Speak," it whisper'd me,
"Speak, speak unto thy lady; that she quench
Thy thirst with drops of sweetness." Yet blank awe
Which lords it o'er me, even at the sound
Of Beatrice's name, did bow me down
As one in slumber held. Not long that mood
Beatrice suffer'd: she, with such a smile,
As might have made one blest amid the flames,¹
Bearing upon me, thus her words began:
"Thou in thy thought art pondering (as I deem,
And what I deem is truth) how just revenge
Could be with justice punish'd: from which doubt
I soon will free thee; so thou mark my words;
For they of weighty matter shall possess thee.
Through suffering not a curb upon the power
That will'd in him, to his own profiting,
That man, who was unborn,² condemn'd himself;
And, in himself, all, who since him have lived,
His offspring: whence, below, the human kind
Lay sick in grievous error many an age;
Until it pleased the Word of God to come
Amongst them down, to his own person joining
The nature from its Maker far estranged,
By the mere act of his eternal love.
Contemplate here the wonder I unfold.
The nature with its Maker thus conjoin'd,
Created first was blameless, pure and good;
But, through itself alone, was driven forth
From Paradise, because it had eschew'd
The way of truth and life, to evil turn'd.
Ne'er then was penalty so just as that
Inflicted by the cross, if thou regard
The nature in assumption doom'd; ne'er wrong

¹ *As might have made one blest amid the flames.*] So Giusto de' Conti Bella Mano. "Qual salamandra."

Che puommi nelle fiamme far beato.

² *That man, who was unborn.*] Adam.

So great, in reference to him, who took
 Such nature on him, and endured the doom.
 So different effects¹ flow'd from one act:
 For by one death God and the Jews were pleased;
 And heaven was open'd, though the earth did quake
 Count it not hard henceforth, when thou dost hear
 That a just vengeance² was, by righteous court,
 Justly revenged. But yet I see thy mind,
 By thought on thought arising, sore perplex'd;
 And, with how vehement desire, it asks
 Solution of the maze. What I have heard,
 Is plain, thou say'st: but wherefore God this way
 For our redemption chose, eludes my search.

"Brother! no eye of man not perfected,
 Nor fully ripen'd in the flame of love,
 May fathom this decree. It is a mark,
 In sooth, much aim'd at, and but little kenn'd:
 And I will therefore show thee why such way
 Was worthiest. The celestial love,³ that spurns
 All envying in its bounty, in itself
 With such effulgence blazeth, as sends forth
 All beauteous things eternal. What distils⁴
 Immediate thence, no end of being knows;
 Bearing its seal immutably imprest.
 Whatever thence immediate falls, is free,
 Free wholly, uncontrollable by power
 Of each thing new: by such conformity

¹ *Different effects.*] The death of Christ was pleasing to God, inasmuch as it satisfied the divine justice; and to the Jews, because it gratified their malignity; and while heaven opened for joy at the ransom of man, the earth trembled through compassion for its Maker.

² *A just vengeance.*] The punishment of Christ by the Jews, although just as far as regarded the human nature assumed by him, and so a righteous vengeance of sin, yet being unjust as it regarded the divine nature, was itself justly revenged on the Jews by the destruction of Jerusalem.

³ *The celestial love.*] From Boëtius de Consol. Philos. lib. iii. Metr. 9.

Quem non externæ pepulerunt fingere causæ
 Materiæ fluitantis opus, verum insita summi
 Forma boni livore carens; tu cincta superno
 Ducis ab exemplo, pulchrum pulcherrimus ipse
 Mundum mente gerens, similique in imagine formans,
 Perfectaque jubens perfectum absolvere partes.

⁴ *What distils.*] "That, which proceeds immediately from God, and without the intervention of secondary causes, is immortal."

More grateful to its author, whose bright beams,
 Though all partake their shining, yet in those
 Are liveliest, which resemble him the most.
 These tokens of pre-eminence¹ on man
 Largely bestow'd, if any of them fail,
 He needs must forfeit his nobility,
 No longer stainless. Sin alone is that,
 Which doth disfranchise him, and make **unlike**
 To the chief good; for that its light in him
 Is darken'd. And to dignity thus lost
 Is no return; unless, where guilt makes void,
 He for ill pleasure pay with equal pain.
 Your nature, which entirely in its seed
 Transgress'd, from these distinctions fell, no less
 Than from its state in Paradise; nor means
 Found of recovery (search all methods out
 As strictly as thou may) save one of these,
 The only fords were left through which to wade:
 Either, that God had of his courtesy
 Released him merely; or else, man himself
 For his own folly by himself atoned.

“Fix now thine eye, intently as thou canst,
 On the everlasting counsel; and explore,
 Instructed by my words, the dread abyss.

“Man in himself had ever lack'd the means
 Of satisfaction, for he could not stoop
 Obeying, in humility so low,
 As high, he, disobeying, thought to soar:
 And, for this reason, he had vainly tried,
 Out of his own sufficiency, to pay
 The rigid satisfaction. Then behooved
 That God should by his own ways lead him **back**
 Unto the life, from whence he fell, restored:
 By both his ways, I mean, or one alone.²
 But since the deed is ever prized the more,
 The more the doer's good intent appears;

¹ *These tokens of pre-eminence.*] The before-mentioned gifts of immediate creation by God, independence on secondary causes, and consequent similitude and agreeableness to the divine Being, all at first conferred on man.

² *By both his ways, I mean, or one alone.* *By both* ; *and justice*
 united, or by mercy alone.

Goodness celestial, whose broad signature
 Is on the universe, of all its ways
 To raise ye up, was fain to leave out none.
 Nor aught so vast or so magnificent,
 Either for him who gave or who received,
 Between the last night and the primal day,
 Was or can be. For God more bounty show'd,
 Giving himself to make man capable
 Of his return to life, than had the terms
 Been mere and unconditional release.
 And for his justice, every method else
 Were all too scant, had not the Son of God
 Humbled himself to put on mortal flesh.

"Now, to content thee fully, I revert;
 And further in some part¹ unfold my speech,
 That thou mayst see it clearly as myself.

"I see, thou sayst, the air, the fire I see,
 The earth and water, and all things of them
 Compounded, to corruption turn, and soon
 Dissolve. Yet these were also things create.
 Because, if what were told me, had been true,
 They from corruption had been therefore free.

"The angels, Oh my brother! and this clime
 Wherein thou art, impassible and pure,
 I call created, even as they are
 In their whole being. But the elements,
 Which thou hast named, and what of them is made,
 Are by created virtue inform'd: create,
 Their substance; and create, the informing virtue
 In these bright stars, that round them circling move.
 The soul of every brute and of each plant,
 The ray and motion of the sacred lights,

¹ *In some part*] She reverts to that part of her discourse where she had said that what proceeds immediately from God "no end of being knows." She then proceeds to tell him that the elements, which, though he knew them to be created, he yet saw dissolved, received their form not immediately from God, but from a virtue or power created by God; that the soul of brutes and plants is in like manner drawn forth by the stars with a combination of those elements meetly tempered, "di complessione potenziata;" but that the angels and the heavens may be said to be created in that very manner in which they exist, without any intervention of agency.

Draw¹ from complexion with meet power endued
 But this our life the eternal good inspires
 Immediate, and enamours of itself;
 So that our wishes rest for ever here.

"And hence thou mayst by inferencè conclude
 Our resurrection certain,² if thy mind
 Consider how the human flesh was framed,
 When both our parents at the first were made."

CANTO VIII.

ARGUMENT.

The poet ascends with Beatrice to the third heaven, which is the planet Venus; and here finds the soul of Charles Martel, King of Hungary, who had been Dante's friend on earth, and who now, after speaking of the realms to which he was heir, unfolds the cause why children differ in disposition from their parents.

THE world³ was, in its day of peril dark,
 Wont to believe the dotage of fond love,
 From the fair Cyprian deity, who rolls

¹ *Draw.*] I had before rendered this differently, and I now think erroneously:—

With complex potency attract and turn.

² *Our resurrection certain.*] Venturi appears to mistake the poet's reasoning, when he observes: "Wretched for us, if we had not arguments more convincing, and of a higher kind, to assure us of the truth of our resurrection." It is, perhaps, here intended that the whole of God's dispensation should be taken into the account. The conclusion may be, that as before sin man was immortal, and even in flesh proceeded immediately from God, so being restored to the favor of heaven by the expiation made for sin, he necessarily recovers his claim to immortality even in the body. There is much in this poem to justify the encomium which the learned Salvini has passed on it, when, in an epistle to Redi, imitating what Horace had said of Homer, that the duties of life might be better learnt from the Grecian bard, than from the teachers of the porch or the academy, he says—

And dost thou ask, what themes my mind engage?

The lonely hours I give to Dante's page;

And meet more sacred learning in his lines,

Than I had gain'd from all the school divines.

Se volete saper la vita mia,

Studiando io sto lungi da tutti gli uomini;

Ed ho imparato più teologia

In questi giorni, che ho riletto Dante,

Che nelle scuole fatto io non avria.

³ *The world.*] The poet, on his arrival at the third heaven, tells us

In her third epicycle,¹ shed on men
 By stream of potent radiance: therefore they
 Of elder time, in their old error blind,
 Not her alone with sacrifice adored
 And invocation, but like honors paid
 To Cupid and Dione, deem'd of them
 Her mother, and her son, him whom they feign'd
 To sit in Dido's bosom:² and from her,
 Whom I have sung preluding, borrow'd they
 The appellation of that star, which views
 Now obvious,³ and now averse, the sun.

I was not ware that I was wafted up
 Into its orb; but the new loveliness,
 That graced my lady, gave me ample proof
 That we had enter'd there. And as in flame
 A sparkle is distinct, or voice in voice
 Discern'd, when one its even tenor keeps,
 The other comes and goes; so in that light
 I other luminaries saw, that coursed
 In circling motion, rapid more or less,
 As their⁴ eternal vision each impels.

Never was blast from vapor charged with cold,

that the world, in its days of heathen darkness believed the influence of sensual love to proceed from the star, to which, under the name of Venus, they paid divine honors; as they worshiped the supposed mother and son of Venus, under the names of Dione and Cupid.

¹ *Epicycle.*]

—— the sphere
 With centric and eccentric scribbl'd o'er,
 Cycle and epicycle. *Milton, P. L. b. viii. 84.*

"In sul dosso di questo cerchio," &c. *Convito di Dante*, p. 48. "Upon the back of this circle, in the heaven of Venus, whereof we are now treating, is a little sphere, which has in that heaven a revolution of its own; whose circle the astronomers term epicycle."

² *To sit in Dido's bosom.*] Virgil, *Æn. lib. i. 718.*

³ *Now obvious.*] Being at one part of the year, a morning, and at another an evening star. So Frezzi:—

—— Il raggio della stella
 Che'l sol vagheggia or dritto or davanti.
Il Quadriv. lib. i. cap. i.

—— whose ray,
 Being page and usher to the day,
 Does mourn behind the sun, before him play.
John Hall.

⁴ *As their.*] As each, according to the several deserts, partakes more or less of the beatific vision.

Whether invisible to eye or no,¹
 Descended with such speed, it had not seem'd
 To linger in dull tardiness, compared
 To those celestial lights, that towards us came,
 Leaving the circuit of their joyous ring,
 Conducted by the lofty seraphim.
 And after them, who in the van appear'd,
 Such an Hosanna sounded as hath left
 Desire, ne'er since extinct in me, to hear
 Renew'd the strain. Then, parting from the rest,
 One near us drew, and sole began: "We all
 Are ready at thy pleasure, well disposed
 To do thee gentle service. We are they,
 To whom thou in the world erewhile didst sing;
 'Oh ye! whose intellectual ministry'²
 Moves the third heaven:' and in one orb we roll,
 One motion, one impulse, with those who rule
 Princedoms in heaven;³ yet are of love so full,
 That to please thee 'twill be as sweet to rest."

After mine eyes had with meek reverence
 Sought the celestial guide, and were by her
 Assured, they turn'd again unto the light,
 Who had so largely promised; and with voice
 That bare the lively pressure of my zeal,
 "Tell who ye are," I cried. Forthwith it grew
 In size and splendor, through augmented joy;
 And thus it answer'd: "A short date, below,
 The world possess'd me. Had the time been more,"⁴

¹ *Whether invisible to eye or no.*] He calls the blast invisible, if unattended by gross vapor; otherwise, visible.

² *Oh ye! whose intellectual ministry.*]

Voi ch' intendendo il terzo ciel movete.

The first line in our poet's first Canzone. See his Convito, p. 40.

³ *Princedoms in heaven.*] See Canto xxviii. 112, where the princedoms are, as here, made co-ordinate with this third sphere. In his Convito, p. 54, he has ranked them differently, making the thrones the moving intelligences of Venus.

⁴ *Had the time been more.*] The spirit now speaking is, Charles Martel, crowned King of Hungary, and son of Charles II. King of Naples and Sicily, to which dominions, dying in his father's lifetime, he did not succeed. The evil, that would have been prevented by the longer life of Charles Martel, was that resistance which his brother Robert, King of Sicily, who succeeded him, made to the Emperor Henry VII. See G. Villani, lib. ix. cap. xxxviii.

Much evil, that will come, had never chanced.
 My gladness hides thee from me, which doth shine
 Around, and shroud me, as an animal
 In its own silk enswathed. Thou lovedst me well¹
 And hadst good cause; for had my sojourning
 Been longer on the earth, the love I bare thee
 Had put forth more than blossoms. The left bank,²
 That Rhone, when he hath mix'd with Sorgia, laves,
 In me its lord expected, and that horn
 Of fair Ausonia,³ with its boroughs old,
 Bari, and Croton, and Gaeta piled,
 From where the Trento disembogues his waves,
 With Verde mingled, to the salt-sea flood.
 Already on my temples beam'd the crown,
 Which gave me sovereignty over the land⁴
 By Danube wash'd, when as he strays beyond
 The limits of his German shores. The realm,
 Where, on the gulf by stormy Eurus lash'd,
 Betwixt Pelorus and Pachynian heights,
 The beautiful Trinacria⁵ lies in gloom,
 (Not through Typhœus,⁶ but the vapory cloud
 Bituminous upsteam'd,) that too did look
 To have its sceptre wielded by a race [Rodolph;⁷
 Of monarchs, sprung through me from Charles and

¹ *Thou lovedst me well.*] Charles Martel might have been known to our poet at Florence, whither he came to meet his father in 1293, the year of his death. The retinue and the habiliments of the young monarch are minutely described by G. Villani, who adds, that "he remained more than twenty days in Florence, waiting for his father King Charles, and his brothers, during which time great honor was done him, by the Florentines, and he showed no less love towards them, and he was much in favor with all." Lib. viii. cap. xiii. His brother Robert, King of Naples, was the friend of Petrarch.

² *The left bank.*] Provence.

³ *That horn*

Of fair Ausonia.] The kingdom of Naples.

⁴ *The land.*] Hungary.

⁵ *The beautiful Trinacria.*] Sicily; so called from its three promontories, of which Pachynus and Pelorus, here mentioned, are two.

⁶ *Typhæus.*] The giant, whom Jupiter is fabled to have overwhelmed under the mountain Ætna, from whence he vomited forth smoke and flame.

⁷ *Sprung through me from Charles and Rodolph.*] "Sicily would be still ruled by a race of monarchs, descended through me from Charles I. and Rodolph I., the former my grandfather, King of Naples and Sicily; the latter, Emperor of Germany, my father-in-law;" both celebrated in the Purgatory, Canto vii.

Had not ill-lording,¹ which doth desperate make²
 The people ever, in Palermo raised
 The shout of 'death,' re-echoed loud and long.
 Had but my brother's foresight³ kenn'd as much,
 He had been warier, that the greedy want
 Of Catalonia might not work his bale.
 And truly need there is that he forecast,
 Or other for him, lest more freight be laid
 On his all ready over-laden bark.
 Nature in him, from bounty fallen to thrift,
 Would ask the guard of braver arms, than such
 As only care to have their coffers fill'd,"
 "My liege! it doth enhance the joy thy words
 Infuse into me, mighty as it is,
 To think my gladness manifest to thee,
 As to myself, who own it, when thou look'st
 Into the source and limit of all good,
 There, where thou mark'st that which thou dost speak,
 Thence prized of me the more. Glad thou hast made
 Now make intelligent, clearing the doubt [me:
 Thy speech hath raised in me; for much I muse,
 How bitter can spring up,⁴ when sweet is sown."
 I thus inquiring; he forthwith replied:

¹ *Had not ill-lording.*] "If the ill conduct of our governors in Sicily had not excited the resentment and hatred of the people, and stimulated them to that dreadful massacre at the Sicilian vespers," in consequence of which the kingdom fell into the hands of Peter III. of Arragon, in 1282.

Miracol parve ad ogni persona
 Che ad una voce tutta la Cicilia
 Si rubellò dall' una all' altra nona,
 Gridando, mora mora la famiglia
 Di Carlo, mora mora gli franceschi,
 E così ne tagliò ben otto miglia.
 O quanto i forestier che giugnon freschi
 Nell' altrui terre, denno esser cortesi,
 Fuggir lussuria e non esser maneschi.

Fazio degli Uberti, Dittamondo, lib. ii. cap. 39.

² *Desperate make.*] "Accuora." Monti, in his *Proposta* construes this "afflicts." Vellutello's interpretation of it, which is, "makes desperate," appears to be nearer the mark.

³ *My brother's foresight.*] He seems to tax his brother Robert with employing necessitous and greedy Catalonians to administer the affairs of his kingdom.

⁴ *How bitter can spring up.*] "How a covetous son can spring from a liberal father." Yet that father has himself been accused of avarice in the *Purgatory*, Canto xx. 78: though his general character was that of a bounteous prince.

"If I have power to show one truth, soon that
 Shall face thee, which thy questioning declares
 Behind thee now conceal'd. The Good,¹ that guides
 And blessed makes this realm which thou dost mount,
 Ordains its providence to be the virtue
 In these great bodies: nor the natures only
 The all-perfect mind provides for, but with them
That which preserves them too; for naught, that lies
 Within the range of that unerring bow,
 But is as level with the destined aim,
 As ever mark to arrow's point opposed.
 Were it not thus, these heavens, thou dost visit,
 Would their effect so work, it would not be
 Art, but destruction; and this may not chance,
 If the intellectual powers, that move these stars,
 Fail not, and who, first faulty made them, fail.
 Wilt thou this truth more clearly evidenced?"

To whom I thus: "It is enough: no fear,
 I see, lest nature in her part should tire."

He straight rejoin'd: "Say, were it worse for man,
 If he lived not in fellowship on earth?"

"Yea," answered I; "nor here a reason needs."

"And may that be, if different estates
 Grow not of different duties in your life?
 Consult your teacher,² and he tells you 'no'."

¹ *The Good.*] The Supreme Being uses these spheres as the intelligent instruments of his providence in the conduct of terrestrial natures; so that these natures cannot but be conducted aright, unless these heavenly bodies should themselves fail from not having been made perfect at first, or the Creator of them should fail. To this Dante replies, that nature, he is satisfied, thus directed, must do her part. Charles Martel then reminds him, that he had learned from Aristotle, that human society requires a variety of conditions, and consequently a variety of qualifications in its members. Accordingly, men, he concludes, are born with different powers and capacities, caused by the influence of the heavenly bodies at the time of their nativity; on which influence, and not on their parents, those powers and capacities depend. Having thus resolved the question proposed, Charles Martel adds, by way of corollary, that the want of observing their natural bent in the destination of men to their several offices in life, is the occasion of much of the disorder that prevails in the world.

² *Consult your teacher.*] Aristotle, ἐπεὶ ἐξ ἀνομοιωτῆς ἡ πόλις, κ. τ. λ. De Rep. lib. iii. cap. 4. "Since a state is made up of members differing from one another; (for even as an animal, in the first instance, consists of soul and body; and the soul, of reason and desire; and a family, of man and woman; and property, of master and slave; in like manner a state consists both of all these, and besides these of other dissimilar kinds;) it necessarily follows, that the excellence of all the members of the state can not be one and the same."

Thus did he come, deducing to this point,
 And then concluded: "For this cause behooves
 The roots, from whence your operations come,
 Must differ. Therefore one is Solon born;
 Another, Xerxes; and Melchisedec
 A third; and he a fourth, whose airy voyage
 Cost him his son.¹ In her circuitous course,
 Nature, that is the seal to mortal wax,
 Doth well her art, but no distinction owns
 'Twixt one or other household. Hence befalls
 That Esau is so wide of Jacob:² hence
 Quirinus³ of so base a father springs,
 He dates from Mars his lineage. Were it not
 That Providence celestial overruled,
 Nature, in generation, must the path
 Traced by the generator still pursue
 Unswervingly. Thus place I in thy sight
 That, which was late behind thee. But, in sign
 Of more affection for thee, 'tis my will
 Thou wear this corollary. Nature ever,
 Finding discordant fortune, like all seed
 Out of its proper climate, thrives but ill.
 And were the world below content to mark
 And work on the foundation nature lays,
 It would not lack supply of excellence.
 But ye perversely to religion strain
 Him, who was born to gird on him the sword,
 And of the fluent phraseman make your king:
 Therefore⁴ your steps have wander'd from the path."

¹ ——— *Whose airy voyage
 Cost him his son.*] Dædalus.

² *Esau is so wide of Jacob.*] Genesis, xxv. 22. Venturi blames our poet for selecting an instance, which, as that commentator says, proves the direct contrary of that which he intended, as they were born under the same ascendant, and, therefore, if the stars had any influence, the two brothers should have been born with the same temperament and disposition. This objection is well answered by Lombardi, who quotes a passage from Roger Bacon, to show that the smallest diversity of place was held to make a diversity in the influence of the heavenly bodies, so as to occasion an entire discrepancy even between children in the same womb. It must be recollected, that whatever power may be attributed to the stars by our poet, he does not suppose it to put any constraint on the freedom of the human will; so that, chimerical as his opinion appears to us, it was, in a moral point of view at least, harmless.

³ *Quirinus.*] Romulus, born of so obscure a father, that his parentage was attributed to Mars.

⁴ *Therefore.*] "The wisdom of God hath divided the genius of men

CANTO IX.

ARGUMENT.

The next spirit, who converses with our poet in the planet Venus, is the amorous Cunizza. To her succeeds Folco, or Folques, the Provençal bard, who declares that the soul of Rahab the harlot is there also and then, blaming the Pope for his neglect of the holy land; prognosticates some reverse to the papal power.

AFTER solution of my doubt, thy Charles,
Oh, fair Clemenza,¹ of the treachery² spake,
That must befall his seed: but, "Tell it not,"
Said he, "and let the destined years come round."
Nor may I tell thee more, save that the meed
Of sorrow well-deserved shall quit your wrongs.

And now the visage of that saintly light³
Was to the sun, that fills it, turn'd again,
As to the good, whose plentitude of bliss
Sufficeth all. Oh ye misguided souls!
Infatuate, who from such a good estrange
Your hearts, and bend your gaze on vanity,
Alas for you!—And lo! toward me, next,
Another of those splendent forms approach'd,
That, by its outward brightening, testified
The will it had to pleasure me. The eyes
Of Beatrice, resting, as before,
Firmly upon me, manifested forth
Approval of my wish. "And Oh," I cried,
"Blest spirit! quickly be my will perform'd;
And prove thou to me,⁴ that my inmost thoughts

according to the different affairs of the world; and varied their inclinations according to the variety of actions to be performed therein. Which they who consider not, rudely rushing upon professions and ways of life unequal to their natures, dishonor not only themselves and their functions, but pervert the harmony of the whole world." *Brown, on Vulgar Errors*, b. i. ch. 5.

¹ *O fair Clemenza.*] Daughter of Charles Martel, and second wife of Louis X. of France.

² *The treachery.*] He alludes to the occupation of the kingdom of Sicily by Robert, in exclusion of his brother's son Carobert, or Charles Robert, the rightful heir. See G. Villani, lib. viii. c. cxii.

³ *That saintly light.*] Charles Martel.

⁴ *Prove thou to me.*] The thoughts of all created minds being seen by

I can reflect on thee." Thereat the light,
 That yet was new to me, from the recess,
 Where it before was singing, thus began,
 As one who joys in kindness: "In that part¹
 Of the depraved Italian land, which lies
 Between Rialto and the fountain-springs
 Of Brenta and of Piava, there doth rise,
 But to no lofty eminence, a hill,
 From whence erewhile a firebrand did descend,
 That sorely shent the region. From one root
 I and it sprang; my name on earth Cunizza:²
 And here I glitter, for that by its light
 This star o'ercame me. Yet I nought repine,³
 Nor grudge myself the cause of this my lot:
 Which haply vulgar heart can scarce conceive.
 "This jewel, that is next me in our heaven,
 Lustre and costly, great renown hath left,
 And not to perish, ere these hundred years
 Five times⁵ absolve their round. Consider thou,

the Deity, and all that is in the Deity being the object of vision to beatified spirits, such spirits must consequently see the thoughts of all created minds. Dante therefore requests of the spirit, who now approaches him, a proof of this truth with regard to his own thoughts. See v. 70.

¹ *In that part.*] Between Rialto in the Venetian territory, and the sources of the rivers Brenta and Piava, is situated a castle called Romano, the birth-place of the famous tyrant Ezzolino or Azzolino, the brother of Cunizza who, is now speaking. The tyrant we have seen in "the river of blood." Hell, Canto xii. v. 110.

² *Cunizza.*] The adventures of Cunizza, overcome by the influence of her star, are related by the chronicler Rolandino of Padua, lib. i. cap. 3, in Muratori, *Rer. It. Script. tom. viii. p. 173.* She eloped from her first husband, Richard of St. Boniface, in the company of Sordello. (see *Purg.* Canto vi. and vii.) with whom she is supposed to have cohabited before her marriage: then lived with a soldier of Treviso, whose wife was living at the same time in the same city; and on his being murdered by her brother the tyrant, was by her brother married to a nobleman of Braganza; lastly, when he also had befallen by the same hand, she, after her brother's death, was again wedded in Verona.

³ *Yet I nought repine.*] "I am not dissatisfied that I am not allotted a higher place.

⁴ *This.*] Folco of Genoa, a celebrated Provençal poet, commonly termed Folques of Marseilles, of which place he was perhaps bishop. Many errors of Nostradamus concerning him, which have been followed by Crescimbeni, Quadrio, and Milot, are detected by the diligence of Tiraboschi. Mr. Mathias' edit. v. i. p. 18. All that appears certain is what we are told in this Canto, that he was of Genoa; and by Petrarch, in the *Triumph of Love*, c. iv., that he was better known by the appellation he derived from Marseilles, and at last assumed the religious habit. One of his verses is cited by Dante, *De Vulg. Eloq. lib. iii. c. 6.*

⁵ *Five times.*] The five hundred years are elapsed; and unless the Provençal MSS. should be brought to light, the poetical reputation of

If to excel be worthy man's endeavor,
 When such life may attend the first.¹ Yet they
 Care not for this, the crowd² that now are girt
 By Adice and Tagliamento, still
 Impenitent, though scourged. The hour is near³
 When for their stubbornness, at Padua's marsh
 The water shall be changed, that lave Vicenza.
 And where Cagnano meets with Sile, one⁴
 Lords it, and bears his head aloft, for whom
 The web⁵ is now a-warping. Feltro⁶ too
 Shall sorrow for its godless shepherd's fault,
 Of so deep stain, that never, for the like,
 Was Malta's⁷ bar unclosed. Too large should be
 The skillet⁸ that would hold Ferrara's blood,
 And wearied he, who ounce by ounce would weigh it
 The which this priest,⁹ in show of party-zeal,
 Courteous will give; nor will the gift ill suit

Folco must rest on the mention made of him by the more fortunate Italians. What I scarcely ventured to hope at the time this note was written, has been accomplished by the great learning and diligence of M. Raynouard. See his *Choix des Poésies des Troubadours* and *Lexique Roman*, in which Folques and his Provençal brethren are awakened into the second life augured to them by our poet.

¹ *When such life may attend the first.*] When the mortal life of man may be attended by so lasting and glorious a memory, which is a kind of second life.

² *The Crowd.*] The people who inhabited the tract of country bounded by the rivers Tagliamento to the east and Adice to the west.

³ *The hour is near.*] Cunizza foretels the defeat of Giacompo da Carrara and the Paduans, by Can Grande, at Vicenza, on the 18th September, 1314. See G. Villani, lib. ix. cap. lxii.

⁴ *One.*] She predicts also the fate of Riccardo da Camino, who is said to have been murdered at Trevigi, (where the rivers Sile and Cagnano meet,) while he was engaged in playing at chess.

⁵ *The web.*] The net, or snare, into which he is destined to fall.

⁶ *Feltro.*] The Bishop of Feltro having received a number of fugitives from Ferrara, who were in opposition to the Pope, under a promise of protection, afterwards gave them up; so that they were reconducted to that city, and the greater part of them were put to death.

⁷ *Malta's.*] A tower, either in the citadel of Padua, which, under the tyranny of Ezzolino, had been "with many a foul and midnight murder fed;" or (as some say) near a river of the same name, that falls into the lake of Bolsena, in which the Pope was accustomed to imprison such as had been guilty of an irremissible sin.

⁸ *The skillet.*] The blood shed could not be contained in such a vessel, if it were of the usual size.

⁹ *This priest.*] The bishop, who, to show himself a zealous partizan of the Pope, had committed the above-mentioned act of treachery. The commentators are not agreed as to the name of this faithless prelate Troya calls him Alessandro Novello, and relates the circumstances at full. *Veltro Allegorico*, p. 139.

The country's custom. We descry¹ above
Mirrors, ye call them thrones, from which to us
Reflected shine the judgements of our God:
Whence these our sayings we avouch for good "

She ended and appear'd on other thoughts
Intent re-entering on the wheel she late
Had left. That other joyance² meanwhile wax'd
A thing to marvel at,³ in splendor glowing,
Like choicest ruby⁴ stricken by the sun.
For, in that upper clime, effulgence⁵ comes
Of gladness, as here laughter: and below,
As the mind saddens, murkier grows the shade.

"God seeth all: and in him is thy sight,"
Said I, "blest spirit! Therefore will of his
Cannot to thee be dark. Why then delays
Thy voice to satisfy my wish untold;
That voice, which joins the inexpressive song,
Pastime of heaven, the which those ardors sing.
That cowl them with six shadowing wings⁶ outspread
I would not wait thy asking, wert thou known
To me, as throughly I to thee am known."

He, forthwith answering, thus his words began:

¹ *We descry.*] "We behold the things that we predict, in the mirror of Eternal truth."

² *That other joyance.*] Folco.

³ *A thing to marvel at.*] Preclara cosa. A Latinism according to Venturi; but the word "preclara" had been already naturalized by Guido Guinicelli:

Oro ed argento e ricche gioje preclare.

See the sonnet, of which a version has been given in a note to *Purg* Canto xi. v. 96.

⁴ *Choicest ruby.*] Balascio.

No saphire in Inde no rube rich of grace
There lacked then, nor emeraude so green,
Bales.

Chaucer, *The Court of Love*.

Mr. Tyrwhitt, I should suppose erroneously as to the sense at least intended by Chaucer, calls it "a sort of bastard ruby."

⁵ *Effulgence.*] As joy is expressed by laughter on earth, so is it by an increase of splendour in Paradise; and, on the contrary, grief is betokened in Hell by augmented darkness.

⁶ *Six shadowing wings.*] "Above it stood the seraphims: each one had six wings." *Isaiah*, vi. 2. Ante majestatis ejus gloriam cherubim senas habentes alas semper adstantes noncessant clamare, sanctus sanctus, sanctus. *Alberici Visio*, § 39.

— six wings he wore to shade
His lineaments divine.

Milton, *P. L.* b. v. 278.

"The valley of waters,¹ widest next to that²
 Which doth the earth engarland, shapes its course,
 Between discordant shores,³ against the sun
 Inward so far, it makes meridian⁴ there,
 Where was before the horizon. Of that vale
 Dwelt I upon the shore, 'twixt Ebro's stream
 And Macra's,⁵ that divides with passage brief
 Genoan bounds from Tuscan. East and west
 Are nearly one to Begga⁶ and my land
 Whose haven⁷ erst was with its own blood warm.
 Who knew my name, were wont to call me Folco;
 And I did bear impression of this heaven,⁸
 That now bears mine: for not with fiercer flame
 Glow'd Belus' daughter,⁹ injuring alike
 Sichæus and Creusa, than did I,
 Long as it suited the unripen'd down
 That fledged my cheek; nor she of Rhodope,¹⁰
 That was beguiled of Demophoon;
 Nor Jove's son,¹¹ when the charms of Iole
 Were shrined within his heart. And yet there bides

¹ *The valley of waters.*] The Mediterranean sea.

² *That.*] The great ocean.

³ *Discordant shores.*] Europe and Africa.

⁴ *Meridian.*] Extending to the east, the Mediterranean at last reaches the coast of Palestine, which is on its horizon when it enters the Straits of Gibraltar. "Wherever a man is," says Vellutello, "there he has, above his head, his own particular meridian circle."

⁵ —' *'Twixt Ebro's stream*

And Macra's.] Ebro, a river to the west, and Macra, to the east of Genoa, where Folco was born; others think that Marseilles and not Genoa is here described; and then Ebro must be understood of the river in Spain.

⁶ *Begga.*] A place in Africa.

⁷ *Whose haven.*] Alluding to the terrible slaughter of the Genoese made by the Saracens in 936; for which event Vellutello refers to the history of Augustino Giustiniani. Those, who conceive that our poet speaks of Marseilles, suppose the slaughter of its inhabitants made in the time of Julius Cæsar to be alluded to. It must however have been Genoa, as that place, and not Marseilles, lies opposite to Buggea or Begga on the African coast. Fazio degli Uberti describes Buggea as looking toward Majorca.

Vidi Buggea che vè di granda loda;
 Questa nel mare Maiorica guata.

Dittamondo, l. v. cap. 6.

⁸ *This heaven.*] The planet Venus, by which Folco declares himself to have been formerly influenced.

⁹ *Belus' daughter.*] Dido.

¹⁰ *She of Rhodope.*] Phyllis.

¹¹ *Jove's son.*] Hercules.

No sorrowful repentance here, but mirth,
 Not for the fault (that doth not come to mind),
 But for the virtue, whose o'erruling sway
 And providence have wrought thus quaintly. Here
 The skill is look'd into, that fashioneth
 With such effectual working,¹ and the good
 Discern'd, accruing to the lower world²
 From this above. But fully to content
 Thy wishes all that in this sphere have birth,
 Demands my further parle. Inquire thou wouldst,
 Who of this light is denizen, that here
 Beside me sparkles, as the sunbeam doth
 On the clear wave. Know then, the soul of Rahab³
 Is in that gladsome harbor; to our tribe
 United, and the foremost rank assign'd.
 She to this heaven,⁴ at which the shadow ends
 Of your sublunar world, was taken up,
 First, in Christ's triumph, of all souls redeem'd:
 For well behooved, that, in some part of heaven,
 She should remain a trophy, to declare
 The mighty conquest won with either palm;⁵
 For that she favor'd first the high exploit
 Of Joshua on the holy land, whereof
 The Pope⁶ recks little now. Thy city, plant
 Of him,⁷ that on his Maker turn'd the back,
 And of whose envying so much woe hath sprung,
 Engenders and expands the cursed flower,⁸

¹ *With such effectual working.*] All the editions, except the Nidobeatina, do not, as Lombardi affirms, read "contanto;" for Vellutello's of 1544 is certainly one exception.

² *To the lower world.*] I have altered my former translation here in compliance with a reading adopted by Lombardi from the Nidobeatina, *Perch' 'l mondo* instead of *Perche al mondo*. But the passage is still obscure.

³ *Rahab.*] Heb. xi. 31.

⁴ *This heaven.*] "This planet of Venus, at which the shadow of the earth ends, as Ptolemy writes in his *Almagest*." *Vellutello*.

⁵ *With either palm.*] By both his hands nailed to the cross.

⁶ *The Pope.*] "Who cares not that the holy land is in the possession of the Saracens." See also Canto xv. 136.

Ite superbi O miseri Christiani

Consumando l'un l'altro; e non vi eaglia

Che 'l sepolcro di Cristo è in man di cani.

Petrarca, Trionfo della Fama, cap. ii.

⁷ *Of him.*] Of Satan.

⁸ *The cursed flower.*] The coin of Florence, called the floren; the covetous desire of which has excited the Pope to so much evil.

That hath made wander both the sheep and lambs,
 Turning the shepherd to a wolf. For this,
 The gospel and great teachers laid aside,
 The decretals,¹ as their stuff margins show,
 Are the sole study. Pope and Cardinals,
 Intent on these, ne'er journey but in thought
 To Nazareth, where Gabriel oped his wings.
 Yet it may chance, ere long, the Vatican,²
 And other most selected parts of Rome,
 That were the grave of Peter's soldiery,
 Shall be deliver'd from the adulterous bond."

CANTO X.

ARGUMENT.

Their next ascent carries them into the sun, which is the fourth heaven. Here they are encompassed with a wreath of blessed spirits, twelve in number. Thomas Aquinas, who is one of these, declares the names and endowments of the rest.

LOOKING into his first-born with the love,
 Which breathes from both eternal, the first Might
 Ineffable, wherever eye or mind

¹ *The decretals.*] The canon law. So in the *De Monarchiâ*, lib. iii. p. 137. "There are also a third set, whom they call Decretalists. These, alike ignorant of theology and philosophy, relying wholly on their decretals (which I indeed esteem not unworthy of reverence,) in the hope I suppose of obtaining for them a paramount influence, derogate from the authority of the empire. Nor is this to be wondered at, when I have heard one of them saying, and impudently maintaining, that traditions are the foundation of the faith of the church." He proceeds to confute this opinion, and concludes "that the church does not derive its authority from traditions, but traditions from the church." "*necesse est, ut non ecclesiæ a traditionibus, sed ab ecclesiâ traditionibus accedat autoritas.*" In accordance with the sentiments of Dante on this point, the Church of England has framed that article, so well worthy of being duly considered and carried into practice, which begins: "It is not necessary that traditions and ceremonies be in all places one, or utterly like; for at all times they have been divers, and may be changed according to the diversity of countries, times, and men's manners, so that nothing be ordained against God's word." *Article xxxiv.*

² *The Vatican.*] He alludes either to the death of Pope Boniface

Can roam, hath in such order all disposed,
 As none may see and fail to enjoy. Raise, then,
 Oh reader! to the lofty wheels, with me,
 Thy ken directed to the point,¹ whereat
 One motion strikes on the other. There begin
 Thy wonder of the mighty Architect,
 Who loves his work so inwardly, his eye
 Doth ever watch it. See, how thence oblique²
 Brancheth the circle, where the planets roll
 To pour their wished influence on the world;
 Whose path not bending thus, in heaven above,³
 Much virtue would be lost, and here on earth
 All power well nigh extinct: or, from direct
 Were its departure distant more or less,
 I' the universal order, great defect
 Must, both in heaven and here beneath, ensue.

Now rest thee, reader! on thy bench, and muse
 Anticipative of the feast to come;
 So shall delight make thee not feel thy toil.
 Lo! I have set before thee; for thyself
 Feed now: the matter I indite, henceforth
 Demands entire my thought. Join'd with the part,⁴
 Which late we told of, the great minister⁵
 Of nature, that upon the world imprints
 The virtue of the heaven, and doles out
 Time for us with his beam, went circling on

VIII. or, as Venturi supposes, to the coming of the Emperor Henry VII. into Italy; or else, according to the yet more probable conjecture of Lombardi, to the transfer of the holy see from Rome to Avignon, which took place in the pontificate of Clement V.

¹ *The point.*] "To that part of heaven," as Venturi explains it, "in which the equinoctial circle and the zodiac intersect each other, where the common motion of the heavens from east to west may be said to strike with greatest force against the motion proper to the planets: and this re-percussion, as it were, is here the strongest, because the velocity, of each is increased to the utmost by their respective distance from the poles. Such at least is the system of Dante."

² *Oblique.*] The zodiac.

³ *In heaven above.*] If the planets did not preserve that order in which they move, they would not receive nor transmit their due influences: and if the zodiac were not thus oblique; if towards the north it either passed, or went short of the tropic of Cancer, or else towards the south it passed, or went short of the tropic of Capricorn, it would not divide the seasons as it now does.

⁴ *The part.*] The above-mentioned intersection of the equinoctial circle and the zodiac.

⁵ *Minister.*] The sun.

Along the spires,¹ where² each hour sooner comes;
And I was with him, weetless of ascent,
But as a man, that weets him come, ere thinking.

For Beatrice, she who passeth on
So suddenly from good to better, time
Counts not the act, oh then how great must needs
Have been her brightness! What there was i'th' sun,
(Where I had enter'd), not through change of hue,
But light transparent—did I summon up
Genius, art, practice—I might not so speak
It should be e'er imagined: yet believed
It may be, and the sight be justly craved.
And if our fantasy fail of such height,
What marvel, since no eye above the sun
Hath ever travel'd? Such are they dwell here,
Fourth family⁴ of the Omnipotent Sire,
Who of his spirit and of his offspring⁵ shows;
And holds them still enraptured with the view.
And thus to me Beatrice: "Thank, oh thank
The Sun of angels, him, who by his grace
To this perceptible hath lifted thee."

Never was heart in such devotion bound,
And with complacency so absolute
Disposed to render up itself to God,
As mine was at those words: and so entire
The love for Him, that held me, it eclipsed
Beatrice in oblivion. Nought displeased
Was she, but smiled thereat so joyously,
That of her laughing eyes the radiance brake
And scatter'd my collected mind abroad.

Then saw I a bright band, in liveliness
Surpassing, who themselves did make the crown,
And us their centre: yet more sweet in voice,

¹ *Along the spires.*] According to our poet's system, as the earth is motionless, the sun passes by a spiral motion, from one tropic to the other.

² *Where.*] In which the sun rises every day earlier after the vernal equinox.

³ *But as a man.*] That is, he was quite insensible of it.

⁴ *Fourth family.*] The inhabitants of the sun the fourth planet.

⁵ *Of his spirit and of his offspring.*] The person of the third, and the generation of the second person in the Trinity

Than, in their visage, beaming. Cinctured thus,
 Sometime Latona's daughter we behold,
 When the impregnate air retains the thread
 That weaves her zone. In the celestial court,
 Whence I return, are many jewels found,
 So dear and beautiful, they cannot brook
 Transporting from that realm: and of these lights
 Such was the song.¹ Who doth not prune his wing
 So soar up thither, let him² look from thence
 For tidings from the dumb. When, singing thus,
 Those burning suns had circled round us thrice,
 As nearest stars around the fixed pole;
 Then seem'd they like to ladies, from the dance
 Not ceasing, but suspense, in silent pause,
 Listening, till they have caught the strain anew:
 Suspended so they stood: and, from within,
 Thus heard I one, who spake: 'Since with its beam
 The grace, whence true love lighteth first his flame,
 That after doth increase by loving, shines
 So multiplied in thee, it leads thee up
 Along this ladder, down whose hallow'd steps
 None e'er descend, and mount them not again;
 Who from his phial should refuse thee wine
 To slake thy thirst, no less constrained³ were,
 Than water flowing not unto the sea. [bloom
 Thou fain wouldst hear, what plants are these, that
 In the bright garland, which, admiring, girds
 This fair dame round, who strengthens thee for heaven
 I, then,⁴ was of the lambs, that Dominic
 Leads, for his saintly flock, along the way
 Where well they thrive, not swoln with vanity.
 He, nearest on my right hand, brother was,
 And master to me: Albert of Cologne⁵

¹ *Such was the song.*] The song of these spirits was ineffable. It was like a jewel so highly prized, that the exportation of it to another country is prohibited by law.

² *Let him.*] Let him not expect any intelligence at all of that place, for it surpasses description.

³ *No less constrained.*] "The rivers might as easily cease to flow towards the sea, as we could deny thee thy request."

⁴ *I, then.*] "I was of the Dominican order."

⁵ *Albert of Cologne.*] Albertus Magnus was born at Laugingen, in Thuringia, in 1193, and studied at Paris and at Padua; at the latter of

Is this; and, of Aquinum, Thomas¹ I.
 If thou of all the rest wouldst be assured,
 Let thine eye, waiting on the words I speak,
 In circuit journey round the blessed wreath.
 That next resplendence issues from the smile
 Of Gratian,² who to either forum³ lent
 Such help, as favor wins in Paradise.
 The other, nearest, who adorns our quire,
 Was Peter,⁴ he that with the widow gave⁵

which places he entered into the Dominican order. He then taught theology in various parts of Germany, and particularly at Cologne. Thomas Aquinas was his favorite pupil. In 1260, he reluctantly accepted the bishopric of Ratisbon, and in two years after resigned it, and returned to his cell in Cologne, where the remainder of his life was passed in superintending the school, and in composing his voluminous works on divinity and natural science. He died in 1280. The absurd imputation of his having dealt in the magical art is well known; and his biographers take some pains to clear him of it. *Scriptores Ordinis Prædicatorum*, by Quetif and Echard. Lut. Par. 1719. fol. tom. i. p. 162. Frezzi places Albertus Magnus next in rank to Aristotle:—

Alberto Magno è dopo lui 'l secondo;
 Egli supplì li membri, e 'l vestimento
 Alla Filosofia in questo mondo,

Il Quadriv. lib. iv. cap. 9.

¹ *Of Aquinum, Thomas.*] Thomas Aquinas, of whom Bucer is reported to have said, "Take but Thomas away, and I will overturn the church of Rome;" and whom Hooker terms "the greatest among the school divines," (*Eccles. Pol. b. iii. § 9.*) was born of noble parents, who anxiously but vainly endeavoured to divert him from a life of celibacy and study. He died in 1274, at the age of forty-seven. Echard and Quetif, *ibid.* p. 271. See also Purgatory, Canto xx. v. 67. A modern French writer has collected some particulars relating to the influence which the writings of Thomas Aquinas and Buonaventura had on the opinions of Dante. See the third part of Ozanam's *Dante et la Philosophie Catholique au treizième siècle.* 89. Par. 1839.

² *Gratian.*] Gratian, a Benedictine monk belonging to the Convent of St. Felix and Nabor, at Bologna, and by birth a Tuscan, composed about the year 1130, for the use of the schools, an abridgement or epitome of canon law, drawn from the letters of the pontiffs, the decrees of councils, and the writings of the ancient doctors." *Maclaine's Mosheim*, v. iii. cent. xii. part ii. cap. i. § 6.

³ *To either forum.*] "By reconciling," as Venturi explains it, the civil with the canon law."

⁴ *Peter.*] Pietro Lombardo was of obscure origin. nor is the place of his birth in Lombardy ascertained. With a recommendation from the Bishop of Lucca to St. Bernard, he went into France to continue his studies; and for that purpose remained some time at Rheims, whence he afterwards proceeded to Paris. Here his reputation was so great, that Philip, brother of Louis VII., being chosen bishop of Paris, resigned that dignity to Pietro, whose pupil he had been. He held his bishopric only one year, and died in 1160. His *Liber Sententiarum* is highly esteemed. It contains a system of scholastic theology, so much more complete than any which had been yet seen, that it may be deemed an original work." *Tiraboschi, Storia della Lett. Ital.* tom. iii. lib. iv. cap. ii.

⁵ *That with the widow gave.*] This alludes to the beginning of the

To holy church his treasure. The fifth light,¹
 Goodliest of all, is by such love inspired,
 That all your world crave tidings of his doom:²
 Within, there is the lofty light, endow'd
 With sapience so profound, if truth be truth,
 That with a ken of such wide amplitude
 No second hath arisen. Next behold
 That taper's radiance,³ to whose view was shown
 Clearliest, the nature and the ministry
 Angelical, while yet in flesh it dwelt.
 In the other little light serenly smiles
 That pleader⁴ for the Christian temples, he,
 Who did provide Augustin of his lore.
 Now, if thy mind's eye pass from light to light,
 Upon my praises following, of the eighth⁵
 Thy thirst is next. The saintly soul, that shows
 The world's deceitfulness, to all who hear him,
 Is, with the sight of all the good that is,
 Blest there The limbs, whence it was driven, lie

Liber Sententiarum, where Peter says: "Cupiens aliquid de penuariâ ac tenuitate nostrâ cum pauperculâ in gazophylacium domini mittere, &c."

¹ *The fifth light.*] Solomon.

² *His doom.*] It was a common question, it seems, whether Solomon were saved or no.

³ *That taper's radiance.*] St. Dionysius, the Areopagite. "The famous Grecian fanatic, who gave himself out for Dionysius the Areopagite, disciple of St. Paul, and who, under the protection of this venerable name, gave laws and instructions to those that were desirous of raising their souls above all human things, in order to unite them to their great source by sublime contemplation, lived most probably in this century (the fourth); though some place him before, others after, the present period." *MacLaine's Mosheim*, v. i. cent. iv. p. ii. c. iii. § 12.

⁴ *That pleader.*] In the fifth century, Paulus Orosius "acquired a considerable degree of reputation by the History he wrote to refute the cavils of the Pagans against Christianity, and by his books against the Pelagians and Priscillianists." *Ibid.* v. ii. cent. v. p. ii. c. ii. § 11. A similar train of argument was pursued by Augustine, in his book *De Civitate Dei*. Orosius is classed by Dante, in his treatise *De Vulg. Eloq.* lib. ii. cap. vi. as one of his favourite authors, among those "qui usi sunt altissimas prosas,"—"who have written prose with the greatest loftiness of style." The others are Cicero, Livy, Pliny, and Frontinus. Some commentators, with less probability, suppose that this seventh spirit is St. Ambrose, and not Orosius.

⁵ *The eighth.*] Boëtius, whose book *De Consolatione Philosophiæ* excited so much attention during the middle ages, was born, as Tiraboschi conjectures, about 470. "In 524 he was cruelly put to death, by command of Theodoric, either on real or pretended suspicion of his being engaged in a conspiracy." *Della Lett. Ital.* tom. iii. lib. i. cap. 4.

Down in Cieldauro;¹ and from martyrdom
 And exile came it here. Lo! further on,
 Where flames the arduous spirit of Isadore;²
 Of Bede;³ and Richard,⁴ more than man, erewhile,
 In deep discernment. Lastly this, from whom
 Thy look on me reverteth, was the beam
 Of one, whose spirit, on high musings bent,
 Rebuked the lingering tardiness of death.
 It is the eternal light of Sigebert⁵
 Who 'scaped not envy, when of truth he argued,
 Reading in the straw-litter'd street."⁶ Forthwith,
 As clock, that calleth up the spouse of God⁷
 To win her bridegroom's love at matin's hour,
 Each part of other fitly drawn and urged,
 Sends out a tinkling sound, of note so sweet,
 Affection springs in well-disposed breast;
 Thus saw I move the glorious wheel; thus heard
 Voice answering voice, so musical and soft,
 It can be known but where day endless shines.

¹ *Cieldauro.*] Boëtius was buried at Pavia, in the monastery of St. Pietro in Ciel d'ori.

² *Isodore.*] He was Archbishop of Seville during forty years, and died in 635. See Mariana, Hist. lib. vi. cap. vii. Mosheim, whose critical opinions in general must be taken with some allowance, observes, that "his grammatical, theological, and historical productions, discover more learning and pedantry than judgment and taste."

³ *Bede.*] Bede, whose virtues obtained him the appellation of the Venerable, was born in 672, at Wermouth and Jarrow, in the bishopric of Durham, and died in 735. Invited to Rome by Pope Sergius I. he preferred passing almost the whole of his life in the seclusion of a monastery. A catalogue of his numerous writings may be seen in Kipps's *Biographia Britannica*, v. ii.

⁴ *Richard.*] Richard of St. Victor, a native either of Scotland or Ireland, was canon and prior of the monastery of that name at Paris; and died in 1173. "He was at the head of the Mystics in this century; and his treatise, entitled the *Mystical Art*, which contains as it were the marrow of this kind of theology, was received with the greatest avidity." *Macclaine's Mosheim*, v. iii. cent. xii. p. ii. c. ii. § 23.

⁵ *Sigebert.*] "A monk of the abbey of Gemblours, who was in high repute at the end of the eleventh, and beginning of the twelfth century." *Dict. de Moreri*.

⁶ *The straw-litter'd street.*] The name of a street in Paris: "*Rue de Fouarre.*"

⁷ *The spouse of God.*] The church.

CANTO XI.

ARGUMENT.

Thomas Aquinas enters at large into the life and character of St. Francis; and then solves one of two difficulties, which he perceived to have risen in Dante's mind from what he had heard in the last Canto.

OH FOND anxiety of mortal men!¹
 How vain and inconclusive arguments
 Are those, which make thee beat thy wings below.
 For statutes one, and one for aphorisms²
 Was hunting; this the priesthood follow'd; that,
 By force or sophistry, aspired to rule;
 To rob, another; and another sought,
 By civil business, wealth; one, moiling, lay
 Tangled in net of sensual delight;
 And one to wistless indolence resign'd;
 What time from all these empty things escaped,
 With Beatrice, I thus gloriously
 Was raised aloft, and made the guest of heaven.

They of the circle to that point, each one,
 Where erst it was, had turn'd; and steady glow'd,
 As candle in his socket. Then within
 The lustre,³ that erewhile bespake me, smiling
 With merer gladness, heard I thus begin:

"E'en as his beam illumines me, so I look
 Into the eternal light, and clearly mark [doubt,
 Thy thoughts, from whence they rise. Thou art in
 And wouldst that I should bolt my words afresh
 In such plain open phrase, as may be smooth
 To thy perception, where I told thee late
 That 'well they thrive;'⁴ and that 'no second such'⁵

¹ *Oh fond anxiety of mortal man.*] Lucretius, lib. ii. 14.

O miseras hominum mentes! O pectora cæca!
 Qualibus in tenebris vitæ, quantisque periclis
 Degitur hoc ævi quodcunque est:

² *Aphorisms.*] The study of medicine.

³ *The lustre.*] The spirit of Thomas Aquinas.

⁴ *That 'well they thrive.'*] See the last Canto, v. 93

⁵ *'No second such.'*] See the last Canto, v. 111.

Hath risen,' which no small distinction needs.

"The Providence, that governeth the world,
In depth of counsel by created ken
Unfathomable, to the end that she,¹
Who with loud cries was 'spoused in precious blood,
Might keep her footing towards her well-beloved,²
Safe in herself and constant unto him,
Hath two ordain'd, who should on either hand
In chief escort her: one,³ seraphic all
In fervency; for wisdom upon earth,
The other,⁴ splendor of cherubic light.
I but of one will tell: he tells of both,
Who one commendeth, which of them soe'er
Be taken: for their deeds were to one end.

"Between Tupino,⁵ and the wave that falls
From blest Ubaldo's chosen hill, there hangs
Rich slope of mountain high, whence heat and cold⁶
Are wafted through Perugia's eastern gate:
And Nocera with Gualdo, in its rear,
Mourn for their heavy yoke.⁷ Upon that side,
Where it doth break its steepness most, arose
A sun upon the world, as duly this
From Ganges doth: therefore let none, who speak
Of that place, say Ascesi; for its name
Were lamely so deliver'd; but the East,⁸
To call things rightly, be it henceforth styled.
He was not yet much distant from his rising,
When his good influence 'gan to bless the earth.

¹ *She.*] The church.

² *Her well-beloved.*] Jesus Christ.

³ *One.*] St. Francis.

⁴ *The other.*] St. Dominic.

⁵ *Tupino.*] Thomas Aquinas proceeds to describe the birth-place of Saint Francis, between Tupino, a rivulet near Assisi, or Ascesi, where the saint was born in 1182, and Chiascio, a stream that rises in a mountain near Agobbio, chosen by Saint Ubaldo for the place of his retirement.

⁶ *Heat and cold.*] Cold from the snow, and heat from the reflection of the sun.

⁷ *Yoke.*] Vellutello understands this of the vicinity of the mountain to Nocera and Gualdo; and Venturi (as I have taken it) of the heavy impositions laid on those places by the Perugians. For *giogo*, like the Latin *jugum*, will admit of either sense.

⁸ *The east.*] This is the east, and Juliet is the sun. *Shakspeare.*

A dame,¹ to whom none openeth pleasure's gate,
 More than to death, was, 'gainst his father's will,²
 His stripling choice: and he did make her his,
 Before the spiritual court,³ by nuptial bonds,
 And in his father's sight: from day to day,
 Then loved her more devoutly. She, bereaved
 Of her first husband,⁴ slighted and obscure,
 'Thousand and hundred years and more, remain'd
 Without a single suitor, till he came.
 Nor aught avail'd, that, with Amyclas,⁵ she
 Was found unmoved at rumor of his voice, [ness
 Who shook the world: nor aught her constant bold-
 Whereby with Christ she mounted on the cross,
 When Mary stay'd beneath. But not to deal
 Thus closely with thee longer, take at large
 The lovers' titles—Poverty and Francis.
 Their concord and glad looks, wonder and love,
 And sweet regard gave birth to holy thoughts,
 So much, that venerable Bernard⁶ first
 Did bare his feet, and, in pursuit of peace
 So heavenly, ran, yet deem'd his footing slow.
 Oh, hidden riches! Oh prolific good!

¹ *A dame.*] There is in the under church of St. Francis, at Assisi, a picture painted by Giotto from this subject. It is considered one of the artist's best works. See Kugler's Hand-book of the History of Painting, translated by a lady. Lond. 1842. p. 48.

² *'Gainst his father's will.*] In opposition to the wishes of his natural father.

³ *Before the spiritual court.*] He made a vow of poverty in the presence of the bishop and of his natural father.

⁴ *Her first husband.*] Christ.

⁵ *Amyclas.*] Lucan makes Cæsar exclaim, on witnessing the secure poverty of the fisherman Amyclas:—

— O triplex tuta facultas
 Pauperis, angustique lares O munera nondum
 Intellecta deum! quæ tibi hoc contingere templis,
 Aut potuit muris, nullo trepidare tumultu,
 Cæsareâ pulsante manu? *Phars. lib. v. 531.*

O happy poverty! thou greatest good
 Bestow'd by heaven, but seldom understood!
 Here nor the cruel spoiler seeks his prey,
 Nor ruthless armies take their dreadful way, &c.
Rowe.

A translation in prose of these lines is introduced by our poet in his *Convito*, p. 107.

⁶ *Bernard.*] Of Quintavalle; one of the first followers of the saint.

Egidius¹ bares him next, and next Sylvester,²
 And follow, both, the bridegroom: so the bride
 Can please them. Thenceforth goes he on his way
 The father and the master, with his spouse,
 And with that family, whom now the cord³
 Girt humbly: nor did abjectness of heart
 Weigh down his eyelids, for that he was son
 Of Pietro Bernardone,⁴ and by men
 In wondrous sort despised. But royally
 His hard intention he to Innocent⁵
 Set forth; and, from him, first received the seal
 On his religion. Then, when numerous flock'd
 The tribe of lowly ones, that traced *his* steps,
 Whose marvelous life deservedly were sung
 In heights empyreal; through Honorius⁶ hand
 A second crown, to deck their Guardian's virtues,
 Was by the eternal Spirit inwreathed: and when
 He had, through thirst of martyrdom, stood up
 In the proud Soldan's presence,⁷ and there preach'd
 Christ and his followers, but found the race
 Unripen'd for conversion; back once more
 He hasted, (not to intermit his toil,)
 And reap'd Ausonian lands. On the hard rock,⁸
 'Twixt Arno and the Tiber, he from Christ
 Took the last signet,⁹ which his limbs two years
 Did carry. Then, the season come that he,
 Who to such good had destined him, was pleased
 To advance him to the meed, which he had earn'd
 By his self-humbling; to his brotherhood,

¹ *Egidius.*] The third of his disciples, who died in 1262. His work, entitled *Verba Aurea*, was published in 1534, at Antwerp. See Lucas Waddingus, *Annales Ordinis Minoris*, p. 5.

² *Sylvester.*] Another of his earliest associates.

³ *Whom now the cord.*] Saint Francis bound his body with a cord, in sign that he considered it as a beast, and that it required like a beast to be led by a halter.

⁴ *Pietro Bernardone.*] A man in an humble station of life at Assisi.

⁵ *Innocent.*] Pope Innocent III.

⁶ *Honorius.*] His successor Honorius III., who granted certain privileges to the Franciscans.

⁷ *In the proud Soldan's presence.*] The Soldan of Egypt, before whom Saint Francis is said to have preached.

⁸ *On the hard rock.*] The mountain Alverna in the Apennine.

⁹ *The last signet.*] Alluding to the stigmata, or marks resembling the wounds of Christ, said to have been found on the saint's body.

As their just heritage, he gave in charge
 His dearest lady:¹ and enjoin'd their love
 And faith to her, and, from her bosom, will'd
 His goodly spirit should move forth, returning
 To its appointed kingdom; nor would have
 His body² laid upon another bier.

"Think now of one, who were a fit colleague
 To keep the bark of Peter, in deep sea,
 Helm'd to right point; and such our Patriarch³ was.
 Therefore who follow him as he enjoins,
 Thou mayst be certain, take good lading in.
 But hunger of new viands tempts his flock;⁴
 So that they needs into strange pastures wide
 Must spread them: and the more remote from him
 The stragglers wander so much more they come
 Home, to the sheep-fold, destitute of milk.
 There are of them, in truth, who fear their harm,
 And to the shepherd cleave; but these so few,
 A little stuff may furnish out their cloaks.

"Now, if my words be clear; if thou have ta'en
 Good heed; if that, which I have told, recall
 To mind; thy wish may be in part fulfill'd:
 For thou wilt see the plant from whence they split;⁵
 And he shall see, who girds him, what that means,⁶
 'That well they thrive, not swoln with vanity.'"

¹ *His dearest lady.*] Poverty.

² *His body.*] He forbade any funeral pomp to be observed at his burial; and, as it is said, ordered that his remains should be deposited in a place where criminals were executed and interred.

³ *Our Patriarch.*] Saint Dominic, to whose order Thomas Aquinas belonged.

⁴ *His flock.*] The Dominicans.

⁵ *The plant from whence they split.*] "The rule of their order, which the Dominicans neglect to observe."

⁶ *And he shall see, who girds him, what that means.*] Lombardi, after the Nidobeatina edition, together with four MSS. read: "il correggiar," or "il coregier," which gives the sense that now stands in the text of this version. The Dominicans might be called "coreggieri," from their wearing a leather girdle, as the Franciscans were called "cordiglieri," from their being girt with a cord. I had before followed the common reading "il corregger," and translated the line according to Venturi's interpretation of it:—

Nor miss of the reproof which that implies.

CANTO XII.

ARGUMENT.

A second circle of glorified souls encompasses the first. Buonaventura, who is one of them, celebrates the praises of Saint Dominic, and informs Dante who the other eleven are, that are in the second circle or garland.

SOON as its final word the blessed flame¹
 Had raised for utterance, straight the holy mill²
 Began to wheel; nor yet had once revolved,
 Or e'er another, circling, compass'd it,
 Motion to motion, song to song, conjoining;
 Song, that as much our muses doth excel,
 Our Syrens with their tuneful pipes, as ray
 Of primal splendor doth its faint reflex.

As when, if Juno bid her handmaid forth,
 Two arches parallel, and trick'd alike,
 Span the thin cloud, the outer taking birth
 From that within (in manner of that voice³
 Whom love did melt away, as sun the mist)
 And they who gaze, presageful call to mind
 The compact, made with Noah, of the world
 No more to be o'erflow'd; about us thus,
 Of sempiternal roses, bending, wreathed
 Those garlands twain; and to the innermost
 E'en thus the external answer'd. When the footing,
 And other great festivity, of song,
 And radiance, light with light accordant, each
 Jocund and blithe, had at their pleasure still'd,

¹ *The blessed flame.*] Thomas Aquinas.

² *The holy mill.*] The circle of spirits.

³ *In manner of that voice.*] One rainbow giving back the image of the other, as sound is reflected by Echo, that nymph, who was melted away by her fondness for Narcissus, as vapor is melted by the sun. The reader will observe in the text not only a second and third simile within the first, but two mythological and one sacred allusion bound up together with the whole. Even after this accumulation of imagery, the two circles of spirits, by whom Beatrice and Dante were encompassed, are by a bold figure termed two garlands of never fading roses. Indeed there is a fulness of splendor, even to prodigality, throughout the beginning of this Canto.

(E'en as the eyes, by quick volition moved,
 Are shut and raised together), from the heart
 Of one¹ amongst the new lights² moved a voice,
 That made me seem³ like needle to the star,
 In turning to its whereabouts;⁴ and thus
 Began: "The love,⁵ that makes me beautiful,
 Prompts me to tell of the other guide, for whom
 Such good of mine is spoken. Where one is,
 The other worthily should also be;
 That as their warfare was alike, alike
 Should be their glory. Slow, and full of doubt,
 And with thin ranks, after its banner moved
 The army of Christ (which it so dearly cost
 To reappoint), when its imperial Head,
 Who reigneth ever, for the drooping host
 Did make provision, thorough grace alone,
 And not through its deserving. As thou heard'st,⁶
 Two champions to the succor of his spouse
 He sent, who by their deeds and words might join
 Again his scatter'd people. In that clime⁷

¹ *One.*] Saint Buonaventura, general of the Franciscan order, in which he effected some reformation; and one of the most profound divines of his age. "He refused to the archbishopric of York, which was offered him by Clement IV., but afterwards was prevailed on to accept the bishopric of Albano and a cardinal's hat. He was born at Bagnoregio or Bagnorea, in Tuscany, A. D. 1221, and died in 1274." *Dict. Histor. par Chaudon et Delandine.* Ed. Lyon. 1804.

² *Amongst the new lights.*] In the circle that had newly surrounded the first.

³ *That made me seem.*] "That made me turn to it, as the magnetic needle does to the pole."

⁴ *To its whereabouts.*] Al suo dove,

The very stones prate of my whereabouts.

Shakspeare, Macbeth, act ii. sc. 1.

⁵ *The love.*] By an act of mutual courtesy, Buonaventura, a Franciscan, is made to proclaim the praises of St. Dominic, as Thomas Aquinas, a Dominican, has celebrated those of St. Francis; and in like manner each blames the irregularities, not of other's order, but of that to which himself belonged. Even Macchiavelli, no great friend of the church, attributes the revival of Christianity to the influence of these two saints. "Quanto alle Sette, si vede ancora queste rinnovazioni esser necessarie, per l'esempio della nostra Religione, la quale, se non fusse stata ritirata verso il suo principio da San Francesco e da San Domenico, sarebbe al tutto spenta." *Discorsi sopra la prima Deca. di T. Livio, lib. iii. c. 1.* "As to sects, it is seen that these renovations are necessary, by the example of our religion, which, if it had not been drawn back to its principle by St. Francis and Dominic, would be entirely extinguished."

⁶ *As thou heard'st.*] See the last Canto, v. 33.

⁷ *In that clime.*] Spain,

Where springs the pleasant west-wind to unfold
 The fresh leaves, with which Europe sees herself
 New-garmented; nor from those billows¹ far,
 Beyond whose chiding, after weary course,
 The sun doth sometimes,² hide him; safe abides
 The happy Callaroga,³ under guard
 Of the great shield, wherein the lion lies
 Subjected and supreme. And there was born
 The loving minion of the Christian faith,⁴
 The hallow'd wrestler, gentle⁵ to his own,
 And to his enemies terrible. So replete
 His soul with lively virtue, that when first
 Created, even in the mother's womb,⁶
 It prophesied. When, at the sacred font,
 The spousals were complete 'twixt faith and him,
 Where pledge of mutual safety was exchanged,
 The dame,⁷ who was his surety, in her sleep
 Beheld the wondrous fruit, that was from him
 And from his heirs to issue. And that such
 He might be construed, as indeed he was,
 She was inspired to name him of his owner,
 Whose he was wholly; and so call'd him Dominic.

¹ *Those billows.*] The Atlantic.

² *Sometimes.*] During the summer solstice,

³ *Callaroga.*] Between Osma and Aranda, in Old Castile designated by the royal coat of arms.

⁴ *The loving minion of the Christian faith.*] Dominic was born April 5, 1170, and died August 6, 1221. His birth-place Callaroga; his father and mother's names, Felix and Joanna; his mother's dream; his name of Dominic, given him in consequence of a vision by a noble matron who stood sponsor to him, are all told in an anonymous life of the saint, said to be written in the thirteenth century, and published by Quetif and Echard, *Scriptores Ordinis Prædicatorum*, Par. 1719, fol. tom. i. p. 25. These writers deny his having been an inquisitor, and indeed the establishment of the inquisition itself before the fourth Lateran Council. *Ibid.* p. 88.

⁵ *Gentle.*] Βαρεῖαν ἐχθροῖς, καὶ φίλοιςιν εὐμενῇ.

Eurip., Medea, v. 805.

Lofty and sour to those, that loved him not,
 But to those men, that sought him, sweet as summer.

Shakspeare, Henry VIII. act iv. sc. 2.

⁶ *In the mother's womb.*] His mother, when pregnant with him, is said to have dreamt that she should bring forth a white and black dog with a lighted torch in his mouth, which were signs of the habit to be worn by his order, and of his fervent zeal.

⁷ *The dame.*] His godmother's dream was, that he had one star in his forehead and another in the nape of his neck, from which he communicated light to the east and the west.

And I speak of him, as the laborer,
 Whom Christ in his own garden chose to be
 His help-mate. Messenger he seem'd, and friend
 Fast-knit to Christ; and the first love he show'd,
 Was after the first counsel¹ that Christ gave.
 Many a time² his nurse, at entering, found
 That he had risen in silence, and was prostrate,
 As who would say, 'My errand was for this.'
 Oh happy father! Felix³ rightly named.
 Oh, favor'd mother! rightly named Joanna;
 If that do mean, as men interpret it.⁴
 Not for the world's sake, for which now they toil
 Upon Ostiense⁵ and Taddeo's⁶ lore,
 But for the real manna, soon he grew
 Mighty in learning; and did set himself
 To go about the vineyard, that soon turns
 To wan and wither'd, if not tended well:
 And from the see⁷ (whose bounty to the just

¹ *After the first counsel.*] "Jesus said unto him, If thou wilt be perfect, go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven; and come and follow me." *Matth. xix. 21.* Dominic is said to have followed this advice.

² *Many a time.*] His nurse, when she returned to him, often found that he had left his bed, and was prostrate, and in prayer.

³ *Felix.*] Felix Gusman.

⁴ *As men interpret it.*] Grace or gift of the Lord.

⁵ *Ostiense.*] Arrigo, a native of Susa, formerly a considerable city in Piedmont, and cardinal of Ostia and Velletri, whence he acquired the name of Ostiense, was celebrated for his lectures on the five books of the Decretals. He flourished about the year 1250. He is classed by Frezzi with Accorso the Florentine.

Poi Ostiense, e'l Fiorentino Accorso,
 Che fè le chiose e dichiarò 'l mio testo,
 E alle leggi diede gran soccorso.

Il Quadrir, lib. iv. cap. 13.

⁶ *Taddeo.*] It is uncertain whether he speaks of the physician or the lawyer of that name. The former, Taddeo d'Alderotto, a Florentine, called the Hippocratean, translated the ethics of Aristotle into Latin; and died at an advanced age towards the end of the thirteenth century. The other, who was of Bologna, and celebrated for his legal knowledge, left no writings behind him. He is also spoken of by Frezzi:

Azzo e Taddeo già funno li maggiori;
 E ora ognun' è oscuro, e tal appare
 Qual' è la luna all' i febei splendori.

Il Quadrir, lib. iv. cap. 13.

⁷ *The see.*] "The apostolic see, which no longer continues its wonted liberality towards the indigent and deserving; not indeed through its own fault, as its doctrines are still the same, but through the fault of the pontiff, who is seated in it."

And needy is gone by, not through its fault,
 But his who fills it basely) he besought,
 No dispensation¹ for commuted wrong,
 Nor the first vacant fortune,² nor the tenths
 That to God's paupers rightly appertain,
 But, 'gainst an erring and degenerate world,
 License to fight, in favor of that seed³
 From which the twice twelve cions gird thee round.
 Then, with sage doctrine and good will to help,
 Forth on his great apostleship he fared,
 Like torrent bursting from a lofty vein;
 And, dashing 'gainst the stocks of heresy,
 Smote fiercest, where resistance was most stout.
 Thence many rivulets have since been turn'd,
 Over the garden catholic to lead
 Their living waters, and have fed its plants.

"If such, one wheel⁴ of that two-yoked car,
 Wherein the holy church defended her,
 And rode triumphant through the civil broil;
 'Thou canst not doubt its fellow's excellence,
 Which Thomas,⁵ ere my coming, hath declared
 So courteously unto thee. But the track,⁶
 Which its smooth feloes made, is now deserted:
 That, mouldy mother is, where late were lees.
 His family, that wont to trace his path,
 Turn backward, and invert their steps: ere long
 To rue the gathering in of their ill crop,
 When the rejected tares⁷ in vain shall ask
 Admittance to the barn. I question not⁸

¹ *No dispensation.*] Dominic did not ask license to compound for the use of unjust acquisitions by dedicating a part of them to pious purposes.

² *Nor the first vacant fortune.*] Not the first benefice that fell vacant.

³ *In favour of that seed.*] "For that seed of the divine word, from which have sprung up these four and twenty plants, these holy spirits that now environ thee."

⁴ *One wheel.*] Dominic; as the other wheel is Francis.

⁵ *Thomas.*] Thomas Aquinas.

⁶ *But the track.*] "But the rule of St. Francis is already deserted and the lees of the wine are turned into mouldiness."

⁷ *Tares.* He adverts to the parable of the tares and the wheat.

⁸ *I question not.*] "Some indeed might be found, who still observe the rule of the order; but such would come neither from Casale or

But he, who search'd our volume, leaf by leaf,
 Might still find page with this inscription on't,
 'I am as I was wont'. Yet such were not
 From Acquasparta, nor Casale, whence,
 Of those who come to meddle with the text,
 One stretches and another cramps its rule.
 Bonaventura's life in me behold,
 From Bagnoregio; one, who, in discharge
 Of my great offices, still laid aside
 All sinister aim. Illuminate here,
 And Agostino¹ join me: two they were,
 Among the first of those barefooted meek ones,
 Who sought God's friendship in the cord: with them
 Hugues of Saint Victor;² Pietro Mangiadore;³
 And he of Spain⁴ in his twelve volumes shining;
 Nathan the prophet; Metropolitan

Acquasparta." At Casale, in Monferrat, the discipline had been enforced by Uberto with unnecessary rigor; and at Acquasparta, in the territory of Todì, it had been equally relaxed by the Cardinal Matteo, general of the order. Lucas Waddingus, as cited by Lombardi, corrects the errors of the commentators who had confounded these two.

¹ —*Illuminato here,*
And Agostino.] Two among the earliest followers of St. Francis.

² *Hugues of St. Victor.*] Landino makes him of Pavia; Venturi calls him a Saxon; and Lombardi, following Alexander Natalis, *Hist. Eccl. Sæc. xi. cap. 6. art. 9.*, says that he was from Ypres. He was of the monastery of Saint Victor at Paris, and died in 1142, at the age of forty-four. His ten books, illustrative of the celestial hierarchy of Dionysius the Areopagite, according to the translation of Joannes Scotus, are inscribed to King Louis, son of Louis le Gros, by whom the monastery had been founded. *Opera Hug. de S. Vict. fol. Paris, 1526, tom. i. 329.* "A man distinguished by the fecundity of his genius, who treated, in his writings, of all the branches of sacred and profane erudition that were known in his time, and who composed several dissertations that are now destitute of merit." *Macleine's Mosheim, Eccl. Hist. v. iii. cent. xii. p. ii. c. ii. § 23.* I have looked into his writings, and found some reason for this high eulogium.

³ *Pietro Mangiadore.*] "Petrus Comestor, or the Eater, born at Troyes, was cannon and dean of that church, and afterwards chancellor of the church of Paris. He relinquished these benefices to become a regular canon of St. Victor at Paris, where he died in 1198." *Chaudon et Delandine, Dict. Hist. Ed. Lyon. 1804.* The work, by which he is best known, is his *Historia Scolastica*, which I shall have occasion to cite in the notes to Canto xxvi.

⁴ *He of Spain.*] "To Pope Adrian V. succeeded John XXI., a native of Lisbon; a man of great genius and extraordinary acquirements, especially in logic and in medicine, as his books written in the name of Peter of Spain (by which he was known before he became Pope) may testify. His life was not much longer than that of his predecessors, for he was killed at Viterbo, by the falling in of the roof of his chamber, after he had been pontiff only eight months and as many days." *A. D. 1277. Mariana, Hist. de Esp. i. xiv. c. 2.* His *Thesaurus Pauperum* is referred to in Brown's *Vulgar Errors*, B. vii. ch. 7.

Chrysostom;¹ and Anselmo;² and, who deign'd
To put his hand to the first art, Donatus.³
Raban⁴ is here; and at my side there shines
Calabria's abbot, Joachim,⁵ endow'd
With soul prophetic. The bright courtesy
Of friar Thomas and his goodly lore,
Have moved me to the blazon of a peer⁶
So worthy; and with me have moved this throng."

¹ *Chrysostom.*] The eloquent patriarch of Constantinople.

² *Anselmo.*] "Anselm, Archbishop of Canterbury, was born at Aosta, about 1034, and studied under Lanfranc, at the monastery of Bec in Normandy, where he afterwards devoted himself to a religious life, in his twenty-seventh year. In three years he was made prior, and then abbot of that monastery; from whence he was taken, in 1093, to succeed to the archbishopric, vacant by the death of Lanfranc. He enjoyed this dignity till his death, in 1109, though it was disturbed by many dissensions with William II. and Henry I. respecting immunities and investitures. There is much depth and precision in his theological works." *Tiraboschi, Stor. della. Lett. Ital.* tom. iii. lib. iv. cap. 2. Ibid. c. v. "It is an observation made by many modern writers, that the demonstration of the existence of God, taken from the idea of a Supreme Being, of which Des Cartes is thought to be the author, was so many ages back discovered and brought to light by Anselm. Leibnitz himself makes the remark, vol. v. Oper. p. 570. Edit. Genev. 1768."

³ *Donatus.*] Ælius Donatus, the grammarian, in the fourth century. one of the preceptors of St. Jerome. So Fazio degli Uberti, Dittamondo, lib. ii. cap. 13.

In questo tempo Donato vivea,
Che delle arti in sì breve volume
L'uscio n'aperse e la prima scalea.

⁴ *Raban.*] "He was made Archbishop of Mentz in 847. His *Latino-Theotische Glossary* of the Bible is still preserved in the imperial library at Vienna. See Lambesius, *Comment. de Bibl.* lib. ii. pp. 416 and 932." *Gray's Works*, 4to. Lond. 1814, vol. ii. p. 33. "Rabanus Maurus, Archbishop of Mentz, is deservedly placed at the head of the Latin writers of this age." *Mosheim*, v. ii. cent. ix. p. ii. c. ii. § 14.

⁵ *Joachim.*] Abbot of Flora in Calabria; "whom the multitude revered as a person divinely inspired, and equal to the most illustrious prophets of ancient times." *Mosheim*, v. ii. cent. ix. p. ii. c. ii. § 23.

⁶ *Peer.*] St. Dominic.

CANTO XIII.

ARGUMENT

Thomas Aquinas resumes his speech. He solves the other of those doubts which he discerned in the mind of Dante, and warns him earnestly against assenting to any proposition without having duly examined it.

LET him,¹ who would conceive what now I say,
 Imagine (and retain the image firm
 As mountain rock, the whilst he hears me speak),
 Of stars, fifteen, from midst the ethereal host
 Selected, that, with lively ray serene,
 O'ercome the massiest air: thereto imagine
 The wain, that, in the bosom of our sky,
 Spins ever on its axle night and day,
 With the bright summit of that horn, which swells
 Due from the pole, round which the first wheel rolls,
 To have ranged themselves in fashion of two signs
 In heaven, such as Ariadne made,
 When death's chill seized her; and that one of them
 Did compass in the other's beam; and both
 In such sort whirl around, that each should tend
 With opposite motion: and, conceiving thus,
 Of that true constellation, and the dance
 Twofold, that circled me, he shall attain
 As 'twere the shadow; for things there as much
 Surpass our usage, as the swiftest heaven
 Is swifter than the Chiana.² There was sung
 No Bacchus, and no Io Pæan, but
 Three Persons in the Godhead, and in one
 Person that nature and the human join'd.

The song and round were measured: and to us
 Those saintly lights attended, happier made

¹ *Let him.*] "Whoever would conceive the sight that now presented itself to me, must imagine to himself fifteen of the brightest stars in heaven, together with seven stars of Arcturus Major and two of Arcturus Minor, ranged in two circles, one within the other, each resembling the crown of Ariadne, and moving round in opposite directions."

² *The Chiana.*] See Hell, Canto xxix. 45.

At each new ministering. Then silence brake
 Amid the accordant sons of Deity,
 That luminary,¹ in which the wondrous life
 Of the meek man of God² was told to me;
 And thus it spake: "One ear³ o'the harvest thresh'd,
 And its grain safely stored, sweet charity
 Invites me with the other to like toil.

"Thou know'st, that in the bosom,⁴ whence the rib
 Was ta'en to fashion that fair cheek, whose taste
 All the world pays for; and in that, which pierced
 By the keen lance, both after and before
 Such satisfaction offer'd as outweighs
 Each evil in the scale; whate'er of light
 To human nature is allow'd, must all
 Have by his virtue been infus'd, who form'd
 Both one and other: and thou thence admirest
 In that I told thee, of beatitudes,
 A second there is none to him enclosed
 In the fifth radiance. Open now thine eyes
 To what I answer thee; and thou shalt see
 Thy deeming and my saying meet in truth,
 As centre in the round. That⁵ which dies not,
 And that which can die, are but each the beam
 Of that idea, which our Sovereign Sire
 Engendereth loving; for that lively light,⁶
 Which passeth from his splendor, not disjoin'd
 From him, nor from his love triune with them,⁷
 Doth, through his bounty, congregate itself,

¹ *That luminary.*] Thomas Aquinas.

² *The meek man of God.*] Saint Francis. See Canto xi. 25.

³ *One ear.*] "Having solved one of thy questions, I proceed to answer the other. Thou thinkest then that Adam and Christ were both endued with all the perfection of which the human nature is capable; and therefore wonderest at what has been said concerning Solomon.

⁴ *In the bosom.*] "Thou knowest that in the breast of Adam, whence the rib was taken to make that fair cheek of Eve, which, by tasting the apple, brought death into the world; and also in the breast of Christ, which, being pierced by the lance, made satisfaction for the sins of the whole world; as much wisdom resided, as human nature was capable of; and thou dost therefore wonder that I should have spoken of Solomon as the wisest. See Canto x. 105.

⁵ *That.* "Things, corruptible and incorruptible, are only emanations from the archetypal idea residing in the Divine Mind."

⁶ *Light.*] The Word: the Son of God.

⁷ *His love triune with them.*] The Holy Ghost.

Mirror'd, as 'twere, in new existences;¹
 Itself unalterable, and ever one.

"Descending hence unto the lowest powers,²
 Its energy so sinks, at last it makes
 But brief contingencies; for so I name
 Things generated, which the heavenly orbs
 Moving, with seed or without seed, produce.
 Their wax, and that which molds it,³ differ much
 And thence with lustre, more or less, it shows
 The ideal stamp imprest: so that one tree,
 According to his kind, hath better fruit,
 And worse: and, at your birth, ye, mortal men,
 Are in your talents various. Were the wax
 Moulded with nice exactness, and the heaven⁴
 In its disposing influence supreme,
 The brightness of the seal⁵ should be complete:
 But nature renders it imperfect ever;
 Resembling thus the artist, in her work,
 Whose faltering hand is faithless to his skill.
 Therefore,⁶ if fervent love dispose, and mark
 The lustrous image of the primal virtue,
 There all perfection is vouchsafed; and such
 The clay⁷ was made, accomplish'd with each gift,
 That life can teem with; such the burden fill'd
 The virgin's bosom: so that I commend
 Thy judgment, that the human nature ne'er
 Was, or can be, such as in them it was.

¹ *New existences.*] Angels and human souls. If we read with some editions and many MSS. "nove" instead of "nuove," it should be rendered "nine existences," and then means "the nine heavens;" and this reading is approved by Lombardi, Biagioli, and Monti. In the terms "sussistenze" and "contingenze," existences and contingencies." Dante follows the language of the scholastic writers, which I have endeavoured to preserve.

² *The lowest powers.*] Irrational life and brute matter.

³ *Their wax, and that which moulds it.*] Matter, and the virtue or energy that acts on it.

⁴ *The heaven.*] The influence of the planetary bodies.

⁵ *The brightness of the seal.*] The brightness of the Divine idea before spoken of.

⁶ *Therefore.*] Daniello, says Lombardi, has shown his sagacity in remarking that our poet intends this for a brief description of the Trinity; the primal virtue signifying the Father; the lustrous image the Son; the fervent love, the Holy Ghost.

⁷ *The clay.*] Adam.

"Did I advance no further than this point;
 'How then had he no peer?' thou might'st reply.
 But, that what now appears not, may appear
 Right plainly, ponder, who he was, and what
 (When he was bidden 'Ask') the motive, sway'd
 To his requesting. I have spoken thus,
 That thou mayst see, he was a king, who ask'd¹
 For wisdom, to the end he might be king
 Sufficient: not, the number² to search out
 Of the celestial movers; or to know,
 If necessary³ with contingent e'er
 Have made necessity; or whether that
 Be granted, that first motion⁴ is; or if,
 Of the mid circle,⁵ can by art be made
 Triangle, with its corner blunt or sharp.

"Whence, noting that, which I have said, and this,
 Thou kingly prudence and that ken⁶ mayst learn,
 At which the dart of my intention aims.
 And, marking clearly, that I told thee, 'Risen,'
 Thou shalt discern it only hath respect
 To kings, of whom are many, and the good
 Are rare. With this distinction take my words;
 And they may well consist with that which thou
 Of the first human father dost believe,
 And of our well-beloved. And let this
 Henceforth be lead unto thy feet, to make
 Thee slow in motion, as a weary man,

¹ *Who ask'd.*] "He did not desire to know the number of the celestial intelligences, or to pry into the subtleties of logical, metaphysical, or mathematical science: but asked for that wisdom which might fit him for his kingly office."

² *The number.*] This question is discussed by our poet himself in the *Convito*, p. 49.

³ *If necessary.*] "If a premise necessarily true, with one not necessarily true, ever produced a necessary consequence: a question resolved in the negative by the art of logic, with that general rule, *conclusio sequitur debiliorem partem.*" *Lombardi.*

⁴ *That first motion.*] "If we must allow one first motion, which is not caused by other motion: a question resolved affirmatively by metaphysics, according to that principle, *repugnat in causis processus in infinitum.*" *Lombardi.*

⁵ *Of the mid circle.*] "If in the half of the circle a rectilinear triangle can be described, one side of which shall be the diameter of the same circle, without its forming a right angle with the other two sides; which geometry shows to be impossible." *Lombardi.*

⁶ *That ken.*] See Canto x. 110.

Both to the 'yea and to the 'nay' thou seest not
 For he among the fools is down full low,
 Whose affirmation, or denial,¹ is
 Without distinction, in each case alike.
 Since it befalls, that in most instances
 Current opinion leans to false: and then
 Affection bends the judgment to her ply.

"Much more than vainly doth he loose from shore
 Since he returns not such as he set forth,
 Who fishes for the truth and wanteth skill.
 And open proofs of this unto the world
 Have been afforded in Parmenides,
 Melissus, Bryso,² and the crowd beside,
 Who journey'd on, and knew not whither: so did
 Sabellius, Arius,³ and the other fools,
 Who, like to scymitars,⁴ reflected back
 The scripture-image by distortion marr'd.

"Let not the people be too swift to judge;
 As one who reckons on the blades in field,
 Or e'er the crop be ripe. For I have seen
 The thorn frown rudely all the winter long
 And after bear the rose upon its top;
 And bark, that all her way across the sea
 Ran straight and speedy, perish at the last
 E'en in the haven's mouth. Seeing one steal,
 Another bring his offering to the priest,

¹ *Whose affirmation or denial.*] Τῶν γὰρ ἄρτι δεινότερα ἂν τις ὁμολογήσειε, μὴ προσχῶν τοῖς ῥήμασι τὸν νοῦν, ἢ τοπολὺ εἰθίσμεθα φάναι τε καὶ ἀπαρνέσθαι. Plato, Theætetus, Ed. Bip. v. ii. p. 97. "For any one might make yet absurder concessions than these, not paying strict attention to terms, according to the way, in which we are for the most part accustomed both to affirm and to deny.

² ———*Parmenides, Melissus, Bryso.*] For the singular opinions entertained by the two former of these heathen philosophers, see Diogenes Laertius, lib. ix. and Aristot. de Cælo, lib. iii. cap. i. and Phys. lib. i. cap. ii. The last is also twice adduced by Aristotle (Anal. Post. lib. i. cap. ix. and Rhet. lib. iii. cap. ii.) as affording instances of false reasoning. Our poet refers to the philosopher's refutation of them in the De Monarchiâ, lib. iii. p. 138. See also Plato in the Theætetus, the Sophist, and the Parmenides.

³ *Sabellius Arius.*] Well-known heretics.

⁴ *Scymitars.*] A passage in the travels of Bertradon de la Brocquière, translated by Mr. Johnes, will explain this allusion, which has given some trouble to the commentators. That traveller, who wrote before Dante, informs us, p. 138, that the wandering Arabs used their scymitars as mirrors.

Let not¹ Dame Birtha and Sir Martin² thence
 Into heaven's counsels deem that they can pry:
 For one of these may rise, the other fall."

CANTO XIV.

ARGUMENT.

Solomon, who is one of the spirits in the inner circle, declares what the appearance of the blest will be after the resurrection of the body. Beatrice and Dante are translated into the fifth heaven, which is that of Mars; and here behold the souls of those, who had died fighting for the true faith, ranged in the sign of a cross, athwart which the spirits move to the sound of a melodious hymn.

FROM centre to the circle, and so back
 From circle to the centre, water moves
 In the round chalice, even as the blow
 Impels it, inwardly, or from without.
 Such was the image³ glanced into my mind,
 As the great spirit of Aquinum ceased;
 And Beatrice, after him, her words
 Resumed alternate: "Need there is (though yet
 He tells it to you not in words, nor e'en
 In thought) that he should fathom to its depth
 Another mystery. Tell him, if the light, [you
 Wherewith your substance blooms, shall stay with
 Eternally, as now; and, if it doth,
 How, when⁴ ye shall regain your visible forms,
 The sight may without harm endure the change,

¹ *Let not.*] "Let not shortsighted mortals presume to decide on the future doom of any man, from a consideration of his present character and actions." This is meant as an answer to the doubts entertained respecting the salvation of Solomon. See Canto x. 107.

² *Dame Birtha and Sir Martin.*] Names put generally for any persons who have more curiosity than discretion.

³ *Such was the image.*] The voice of Thomas Aquinas proceeding from the circle to the centre; and that of Beatrice, from the centre to the circle.

⁴ *When.*] When ye shall be again clothed with your bodies at the resurrection.

That also tell." As those, who in a ring
Tread the light measure, in their fitful mirth
Raise loud the voice, and spring with gladder bound;
Thus, at the hearing of that pious suit,
The saintly circles, in their tourneying
And wondrous note, attested new delight.

Whoso laments, that we must doff this garb
Of frail mortality, thenceforth to live
Immortally above; he hath not seen
The sweet refreshing of that heavenly shower.¹

Him,² who lives ever, and for ever reigns
In mystic union of the Three in One,
Unbounded, bounding all, each spirit thrice
Sang, with such melody, as, but to hear,
For highest merit were an ample meed.
And from the lesser orb the goodliest light,³
With gentle voice and mild, such as perhaps
The angel's once to Mary, thus replied:
"Long as the joy of Paradise shall last,
Our love shall shine around that raiment, bright
As fervent; fervent as, in vision, blest;
And that as far, in blessedness exceeding,
As it hath grace, beyond its virtue, great.
Our shape, regarmented with glorious weeds
Of saintly flesh, must, being thus entire,
Show yet more gracious. Therefore shall increase
Whate'er, of light, gratuitous imparts
The Supreme Good; light, ministering aid,
The better to disclose his glory; whence,
The vision needs increasing, must increase
The fervor, which it kindles; and that too
The ray, that comes from it. But as the gleed
Which gives out flame, yet in its whiteness shines
More lively than that, and so preserves
Its proper semblance; thus this circling sphere

¹ *That heavenly shower.*] That effusion of beatific light.

² *Him.*] Literally translated by Chaucer, Troilus and Cresseide, book v.

Thou one, two, and three eterne on live,
Thou raigest aie in three, two, and one,
Uncircumscrip, and all maist circonscrive.

³ *The goodliest light.*] Solomon.

Of splendor shall to view less radiant seem,
 Than shall our fleshly robe, which yonder earth
 Now covers. Nor will such excess of light
 O'erpower us, in corporeal organs made
 Firm, and susceptible of all delight."

So ready and so cordial an "Amen"
 Follow'd from either choir, as plainly spoke
 Desire of their dead bodies; yet perchance
 Not for themselves, but for their kindred dear,
 Mothers and sires, and those whom best they loved,
 Ere they were made imperisable flame.

And lo! forthwith there rose up round about
 A lustre, over that already there;
 Of equal clearness, like the brightening up
 Of the horizon. As at evening hour
 Of twilight, new appearances through heaven
 Peer with faint glimmer, doubtfully descried;
 So, there, new substances, methought, began
 To rise in view beyond the other twain,
 And wheeling, sweep their ampler circuit wide.

Oh genuine glitter of eternal Beam!
 With what a sudden whiteness did it flow,
 O'erpowering vision in me. But so fair,
 So passing lovely, Beatrice show'd,
 Mind cannot follow it, nor words express
 Her infinite sweetness. Thence mine eyes regain'd
 Power to look up; and I beheld myself,
 Sole with my lady, to more lofty bliss¹
 Translated: for the star, with warmer smile
 Impurpled, well denoted our ascent. [speaks

With all the heart, and with that tongue which
 The same in all, an holocaust I made
 To God, befitting the new grace vouchsafed.
 And from my bosom had not yet upsteam'd
 The fuming of that incense, when I knew
 The rite accepted. With such mighty sheen
 And mantling crimson, in two listed rays
 The splendors shot before me, that I cried,
 "God of Sabaoth! that dost prank them thus!"

¹ *To more lofty bliss.*] To the planet Mars.

As leads the galaxy from pole to pole,
 Distinguish'd into greater lights and less,
 Its pathway,¹ which the wisest fail to spell;
 So thickly studded, in the depth of Mars,
 Those rays described the venerable sign,²
 That quadrants in the round conjoining frame.

Here memory mocks the toil of genius. Christ
 Beam'd on that cross; and pattern fails me now.
 But whoso takes his cross, and follows Christ,
 Will pardon me for that I leave untold,
 When in the flecker'd dawning he shall spy
 The glitterance of Christ. From horn to horn,
 And 'tween the summit and the base, did move
 Lights, scintillating, as they met and pass'd.
 Thus oft are seen with ever-changeful glance,
 Straight or athwart, now rapid and now slow,
 The atomies of bodies,³ long or short,
 To move along the sunbeam, whose slant line
 Checkers the shadow interposed by art

¹ *Its pathway.*] See the Convito, p. 74. "E da sapere," &c. "It must be known, that, concerning the galaxy, philosophers have entertained different opinions. The Pythagoreans say that the sun once wandered out of his way; and passing through other parts not suited to his heat, scorched the place through which he passed; and that there was left that appearance of the scorching. I think they grounded their opinion on the fable of Phaëton, which Ovid relates at the beginning of his Metamorphoses. Others (as Anaxagoras and Democritus) said that it proceeded from a partial repercussion of the solar light, which they proved by such reasons as they could bring to demonstrate it. What Aristotle has said, cannot well be known; because his meaning is not made the same in one translation as in another: and I think it must have been an error in the translators; for, in the new, he seems to say that it is a collection of vapors under the stars, which they always attract in that part; and this appears devoid of any true reason. In the old, he says that the galaxy is nothing else than a multitude of fixed stars in that part, so small, that here below we cannot distinguish them; but that they form the appearance of that whiteness, which we call the galaxy. And it may be, that the heaven in that part is dense, and therefore retains and represents that light; and in this opinion Avicen and Ptolemy seem to agree with Aristotle." M. Letronne's remarks on this passage of the Convito, inserted in M. Artaud's *Histoire de Dante*, (8^o Par. 1841, p. 157,) are worth consulting.

² *The venerable sign.*] The cross, which is placed in the planet of Mars, to denote the glory of those who fought in the crusades.

³ *The atomies of bodies.*]

As thick as motes in the sun-beame.

Chaucer, Edit, 1603, fol. 35

As thick and numberless,
 As the gay motes that people the sunbeam.

Milton, Il Penseroso

Against the noontide heat. And as the chime
 Of minstrel music, dulcimer, and harp
 With many strings, a pleasant dinning makes
 To him, who heareth not distinct the note;
 So from the lights, which there appear'd to me,
 Gather'd along the cross a melody,
 That, indistinctly heard, with ravishment
 Possess'd me. Yet I mark'd it was a hymn
 Of lofty praises; for there came to me
 "Arise," and "Conquer," as to one who hears
 And comprehends not. Me such ecstasy
 O'ercame, that never, till that hour, was thing
 That held me in so sweet imprisonment.

Perhaps my saying overbold appears,
 Accounting less the pleasure of those eyes,
 Whereon to look fulfilleth all desire.
 But he,¹ who is aware those living seals
 Of every beauty work with quicker force,
 The higher they are risen; and that there
 I had not turn'd me to them; he may well
 Excuse me that, whereof in my excuse
 I do accuse me, and may own my truth;
 That holy pleasure here not yet reveal'd,²
 Which grows in transport as we mount aloof.

¹ *He.*] "He, who considers that the eyes of Beatrice became more radiant the higher we ascended, must not wonder that I do not except even them, as I had not yet beheld them since our entrance into this planet." Lombardi understands, by "living seals," "*vivi suggelli*," "the stars;" and this explanation derives some authority from the Latin notes on the Monte Casino MS. "*id est coeli imprimentes ut sigilla.*"

² *Reveal'd.*] *Dischiuso*. Lombardi explains this word "excluded," as indeed Vellutello had done before him; and as it is also used in the seventh Canto. If this interpretation were adopted, the line should stand thus:—

That holy pleasure not excluded here.

But the word is capable of either meaning; and it would not be easy to determine which is the right, in this passage.

CANTO XV.

ARGUMENT.

The spirit of Cacciaguida, our poet's ancestor, glides rapidly to the foot of the cross; tells who he is; and speaks of the simplicity of the Florentines in his days, since then much corrupted.

TRUE love, that ever shows itself as clear
In kindness, as loose appetite in wrong,
Silenced that lyre harmonious, and still'd
The sacred chords, that are by heaven's right hand
Unwound and tighten'd. How to righteous prayers
Should they not hearken, who, to give me will
For praying, in accordance thus were mute?
He hath in sooth good cause for endless grief,
Who, for the love of thing that lasteth not,
Despoils himself for ever of that love.

As oft along the still and pure serene,
At nightfall, glides a sudden trail of fire,
Attracting with involuntary heed
The eye to follow it, erewhile at rest;
And seems some star that shifted place in heaven,¹
Only that, whence it kindles, none is lost,
And it is soon extinct: thus from the horn,
That on the dexter of the cross extends,
Down to its foot, one luminary ran
From mid the cluster shone there; yet no gem
Dropp'd from its foil: and through the beamy list,
Like flame in alabaster, glow'd its course.

So forward stretch'd him (if of credence aught
Our greater muse² may claim) the pious ghost

¹ *And seems some star that shifted place in heaven.]*

Pare una stella che tramuti loco.

Frezzi, Il Quadri. lib. i. cap. 13

*Sæpe etiam stellas, vento impendente, videbis,
Præcipites cœlo labi, nocusque per umbram
Flammarum longos a ærgo albescere tractus,*

Virg. Georg. lib. i. 367

Compare Arat. Διοσημ. 194.

² *Our greater muse.]* Virgil. Æn. lib. vi. 684.

*Isque ubi tendentem adversum per gramina vidit
Ænean, alacris palmas utrasque tetendit.*

Of old Anchises, in the Elysian bower,
 When he perceived his son. "Oh thou, my blood!
 Oh most exceeding grace divine! to whom,
 As now to thee, hath twice the heavenly gate
 Been e'er unclosed?" So spake the light: whence I
 Turn'd me toward him; then unto my dame
 My sight directed: and on either side
 Amazement waited me; for in her eyes
 Was lighted such a smile, I thought that mine
 Had dived unto the bottom of my grace
 And of my bliss in paradise. Forthwith,
 To hearing and to sight grateful alike,
 The spirit to his proem added things
 I understood not, so profound he spake:
 Yet not of choice, but through necessity,
 Mysterious; for his high conception soar'd
 Beyond the mark of mortals. When the flight
 Of holy transport had so spent its rage,
 That nearer to the level of our thought
 The speech descended; the first sounds I heard
 Were, "Blest be thou, Triunal Deity!
 That hast such favor in my seed vouchsafed."
 Then follow'd: "No unpleasant thirst, though long!
 Which took me reading in the sacred book,
 Whose leaves or white or dusky never change,
 Thou hast allay'd, my son! within this light, [her
 From whence my voice thou hear'st: more thanks to
 Who, for such lofty mounting, has with plumes
 Begirt thee. Thou dost deem thy thoughts to me
 From him transmitted, who is first of all,
 E'en as all numbers ray from unity;²

Venisti tandem, tuaque spectata parenti
 Vicit iter durum pietas?

¹ *No unpleasant thirst, though long.*] "Thou hast satisfied the long yet pleasing desire which I have felt to see thee, through my knowledge of thee, obtained in the immutable decrees of the divine Providence."

² *Unity.*] Πάντων ἄρα τὸ ἐν πρώτῳ γέγονε τῶν ἀριθμῶν ἐχόντων. Plato, Parmenides, Ed. Bip. vol. x. p. 130. Perhaps the mention of Parmenides in the last Canto but one, suggested this thought to Dante, which he has expressed by specifying two particular numbers intended to stand for all. There is something similar to it in his treatise *De Vulgari Eloquentia*, lib. i. c. xvi. Sicut in numero cuncta mensurantur uno, et plura vel pauciora dicuntur, secundum quod distant ab uno, vel ei propinquum.

And therefore dost not ask me who I am,
 Or why to thee more joyous I appear,
 Than any other in this gladsome throng.
 The truth is as thou deem'st; for in this life
 Both less and greater in that mirror look,
 In which thy thoughts, or ere thou think'st, are shown,
 But, that the love, which keeps me wakeful ever,
 Urging with sacred thirst of sweet desire,
 May be contented fully; let thy voice,
 Fearless, and frank, and jocund, utter forth
 Thy will distinctly, utter forth the wish,
 Whereto my ready answer stands decreed."

I turn'd me to Beatrice; and she heard
 Ere I had spoken, smiling an assent,
 That to my will gave wings; and I began:
 "To each among your tribe,¹ what time ye kenn'd
 The nature, in whom naught unequal dwells,
 Wisdom and love were in one measure dealt;
 For that they are so equal in the sun,
 From whence ye drew your radiance and your heat,
 As makes all likeness scant. But will and means,
 In mortals, for the cause ye well discern,
 With unlike wings are fledge. A mortal, I
 Experience inequality like this;
 And therefore give no thanks, but in the heart,
 For thy paternal greeting. This howe'er
 I pray thee, living topaz! that ingemm'st
 This precious jewel; let me hear thy name."

"I am thy root,² Oh leaf! whom to expect
 Even, hath pleased me." Thus the prompt reply
 Prefacing, next it added: "He, of whom³

¹ *To each among your tribe.*] "In you, glorified spirits, love and knowledge are made equal, because they are equal in God. But with us mortals it is otherwise, for we have often the will without the means of expressing our affections; and I can therefore thank thee only in my heart."

² *I am thy root.*] Cacciaguida, father to Alighieri of whom our poet was the great-grandson.

³ *He, of whom.*] "Thy great grandfather, Alighieri, has been in the first round of Purgatory more than a hundred years; and it is fit that thou by thy good deserts shouldst endeavor to shorten the time of his remaining there." For what is known of Aligheiri see Pelli, *Memor. Opere di Dante*. Ediz. Zatta, 1758, tom. iv. P. 2da p. 21. His son Bel-lincoine was living in 1266; and of him was born the father of our poet, whom Benvenuto da Imolo calls a lawyer by profession. *Pelli ibid.*

Thy kindred appellation comes, and who,
These hundred years and more, on its first ledge
Hath circuited the mountain, was my son,
And thy great-grandsire. Well befits, his long
Endurance should be shorten'd by thy deeds.

"Florence,¹ within her ancient limit-mark,
Which calls her still² to matin prayers and noon,
Was chaste and sober, and abode in peace.
She had no armlets and no head-tires then;
No purpled dames: no zone, that caught the eye
More than the person did. Time was not yet,
When³ at his daughter's birth the sire grew pale,
For fear the age and dowry should exceed,
On each side, just proportion. House was none
Void⁴ of its family: nor yet had come
Sardanapalus,⁵ to exhibit feats
Of chamber prowess. Montemalo⁶ yet
O'er our suburban turret⁷ rose; as much
To be surpast in fall, as in its rising.
I saw Bellincion Berti⁸ walk abroad

¹ *Florence.*] See G. Villani, lib. iii. cap. ii.

² *Which calls her still.*] The public clock being still within the circuit of the ancient walls.

³ *When.*] When the women were not married at too early an age, and did not expect too large a portion.

⁴ *Void.* Through the civil wars and banishments. Or he may mean that houses were not formerly built merely for pomp and show, nor of greater size than was necessary for containing the families that inhabited them. For it has been understood in both these ways.

⁵ *Sardanapalus.*] The luxurious monarch of Assyria. Juvenal is here imitated, who uses his name for an instance of effeminacy. Sat. x. 362.

⁶ *Montemalo.*] Either an elevated spot between Rome and Viterbo; or Monte Mario, the site of the villa Mellini, commanding a view of Rome.

⁷ *Our suburban turret.*] Uccellatojo, near Florence, from whence that city was discovered. Florence had not yet vied with Rome in the grandeur of her public buildings.

⁸ *Bellincion Berti.*] Hell, Canto xvi. 38, and notes. There is a curious description of the simple manner in which the earlier Florentines dressed themselves, in G. Villani, lib. vi. c. lxxi. "And observe that in the time of the said people, (A. D. 1259,) and before and for a long time after, the citizens of Florence lived soberly, on coarse viands, and at little cost, and in many customs and courtesies of life were rude and unpolished, and dressed themselves and their women in coarse cloths: many wore plain leather, without cloth over it; bonnets on their heads; and all, boots on their feet: and the Florentine women were without ornament; the better sort content with a close gown of scarlet cloth of Ypres or of camlet, bound with a girdle in the ancient mode, and a mantle lined with fur, and a hood to it, which was worn on the head."

In leathern girdle, and a clasp of bone;
 And, with no artful coloring on her cheeks,
 His lady leave the glass. The sons I saw
 Of Nerli, and of Vecchio,¹ well content
 With unrobed jerkin; and their good dames handling
 The spindle and the flax: Oh happy they!
 Each² sure of burial in her native land,
 And none left desolate a-bed for France.
 One waked to tend the cradle, hushing it
 With sounds that lull'd the parent's infancy:
 Another, with her maidens, drawing off
 The tresses from the distaff, lectured them
 Old tales of Troy, and Fesole, and Rome.
 A Salterello and Cianghella³ we
 Had held as strange a marvel, as ye would
 A Cincinnatus or Cornelia now.

"In such composed and seemly fellowship,
 Such faithful and such fair equality,
 In so sweet household, Mary⁴ at my birth
 Bestow'd me, call'd on with loud cries; and there,
 In your old baptistery, I was made
 Christian at once and Cacciaguida; as were
 My brethren Eliseo and Moronto.

"From Val dipado⁵ came to me my spouse;

the common sort of women were clad in a coarse gown of Cambrai in like manner. One hundred pounds (libbre) was the common portion for a wife; and two or three hundred was accounted a magnificent one; and the young women were for the most part twenty years old or more before they were given in marriage. Such was the dress: and thus coarse were the manners of the Florentines: but they were of good faith and loyal both among themselves and to the state; and with their coarse way of living and poverty did greater and more virtuous deeds than have been done in our times with greater refinement and wealth."

¹ *Of Nerli, and of Vecchio.*] Two of the most opulent families in Florence.

² *Each.*] "None fearful either of dying in banishment, or of being deserted by her husband on a scheme of traffic in France."

³ *A Salterello and Cianghella.*] The latter a shameless woman of the family of Tosa, married to Lito degli Alidosi of Imola: the former Lapo Salterello, a lawyer, with whom Dante was at variance. "We should have held an abandoned character, like these, as great a wonder, as ye would the contrary now." There is a sonnet by Lapo Salterello in Corbinelli's collection printed with the *Bella Mano*. Ed. Firenze, 1715, p. 150.

⁴ *Mary.*] The Virgin was invoked in the pains of child-birth. *Purgatory*, Canto xx, 21.

⁵ *Val dipado.*] Cacciaguida's wife, whose family name was Alighieri, came from Ferrara, called Val di Pado, from its being watered by the Po.

And hence thy surname grew. I follow'd then
 The Emperor Conrad:¹ and his knighthood he
 Did gird on me; in such good part he took
 My valiant service. After him I went
 To testify against that evil law,
 Whose people,² by the shepherd's fault, possess
 Your right usurp'd. There I by that foul crew
 Was disentangled from the treacherous world
 Whose base affection many a spirit soils;
 And from the martyrdom came to this peace."

CANTO XVI.

ARGUMENT.

Cacciaguida relates the time of his birth, and, describing the extent of Florence when he lived there, recounts the names of the chief families who then inhabited it. Its degeneracy, and subsequent disgrace, he attributes to the introduction of families from the neighboring country and villages, and to their mixture with the primitive citizens.

OH slight respect of man's nobility!
 I never shall account it marvelous,
 That our infirm affection here below
 Thou movest to boasting; when I could not choose,
 E'en in that region of unwarp'd desire,
 In heaven itself, but make my vaunt in thee.
 Yet cloak thou art soon shorten'd; for that Time,
 Unless thou be eked out from day to day,
 Goes round thee with his shears. Resuming then,
 With greeting³ such as Rome was first to bear,
 But since hath disaccustom'd, I began:

¹ *Conrad.*] The Emperor Conrad III., who died in 1152. See G. Villani, lib. iv. xxxiv.

² *Whose people.*] The Mahometans, who were left in possession of the Holy Land, through the supineness of the Pope. See Canto ix. 123.

³ *With greeting.*] The poet, who had addressed the spirit, not knowing him to be his ancestor, with a plain "Thou," now uses more ceremony, and calls him "You," according to a custom introduced among the Romans in the latter times of the empire.

And Beatrice,¹ that a little space
Was sever'd, smiled; reminding me of her,
Whose cough embolden'd (as the story holds)
To first offence the doubting Guenever.²

"You are my sire," said I: "you give me heart
Freely to speak my thought: above myself
You raise me. Through so many streams with joy
My soul is fill'd, that gladness wells from it;
So that it bears the mighty tide, and bursts not.
Say then, my honor'd stem! what ancestors [mark'd
Were those you sprang from, and what years were
In your first childhood? Tell me of the fold,³
That hath Saint John for guardian, what was then
Its state, and who in it were highest seated!"

As embers, at the breathing of the wind,
Their flame enliven; so that light I saw
Shine at my blandishments: and, as it grew
More fair to look on, so with voice more sweet,
Yet not in this our modern phrase, forthwith
It answer'd: "From the day,⁴ when it was said

¹ *Beatrice.*] Lombardi observes, that in order to show us that his conversation with Cacciaguida had no connection with sacred subjects, Beatrice is described as standing at a little distance; and her smiling at his formal address to his ancestor, makes him fall into a greater freedom of manner. See the next *Canto*, v. 15.

² *Guenever.*] Beatrice's smile reminded him of the female servant who, by her coughing, emboldened Queen Guenever to admit the freedoms of Lancelot. See *Hell*, *Canto* v. 124.

³ *The fold.*] Florence, of which John the Baptist was the patron saint.

⁴ *From the day.*] From the incarnation of our Lord to the birth of Cacciaguida, the planet Mars had returned five hundred and eighty times to the constellation of Leo, with which it is supposed to have a congenial influence. As Mars then completes his revolution in a period forty-three days short of two years, Cacciaguida was born about 1090. This is Lombardi's computation, and it squares well both with the old reading—

———— cinquecento cinquanta
E trenta fiata;

and with the time when Cacciaguida might have fallen fighting under Conrad III., who died in 1152. Not so the computation made by the old commentators in general, who reckoning two years for the revolution of Mars, placed the birth of Cacciaguida in 1160; the impossibility of which being perceived by the Academicians della Crusca, (as it had before been by Pietro, the son of our poet, or by the author of the commentary which passes for his,) they altered the word "trenta" into "tre," "thirty" into "three;" and so, still reckoning the revolution of Mars at two years, brought Cacciaguida's birth to 1106. The way in which Lombardi has got over the difficulty appears preferable, as it retains the

'Hail, Virgin!' to the throes by which my mother,
 Who now is sainted, lighten'd her of me
 Whom she was heavy with, this fire had come
 Five hundred times and fourscore, to relume
 Its radiance underneath the burning foot
 Of its own lion. They, of whom I sprang,
 And I, had there our birth-place, where the last
 Partition of our city first is reach'd
 By him that runs her annual game. Thus much
 Suffice of my forefathers: who they were,
 And whence they hither came, more honorable
 It is to pass in silence than to tell.
 All those, who at that time were there, betwixt
 Mars² and the Baptist, fit to carry arms,
 Were but the fifth, of them this day alive.
 But then the citizen's blood, that now is mix'd
 From Campi and Certaldo and Fighine,³
 Ran purely through the last mechanic's veins.
 Oh how much better were it, that these people⁴
 Were neighbors to you; and that at Galluzzo

old reading; and I have accordingly altered the translation, which before stood thus:—

————— this fire had come,
 Five hundred fifty times and thrice, its beams
 To re-illumine underneath the foot
 Of its own lion.

Since this note was written, Monti has given his assent to Lombardi's opinion. See his *Proposta* under the word "*Rinfiammare*," t. iii. pte. ii. 210.

¹ *The last.*] The city was divided into four compartments. The Elisei, the ancestors of Dante, resided near the entrance of that, named from the Porta S. Piero, which was the last reached by the competitor in the annual race at Florence. See G. Villani, lib. iv. cap. x.

² *Mars.* The Padre d'Aquino understands this to refer to the population of Florence in Guido's time; for, according to him, "*tra Marte e'l Batista*," means the space between the statue of Mars placed on the Ponte Vecchio and the Baptistery; and Lombardi assents to this interpretation. Venturi supposes, that the portion of land so described would have been insufficient to hold the population which Florence contained at the supposed date of this poem, that is, in the year 1300; and agrees with the elder commentators, who consider the description as relating to time and not to place, and as indicating the two periods of heathenism and Christianity. See Canto xiii. 144. It would not be easy to determine the real sense of a passage thus equivocal.

³ *Campi and Certaldo and Fighine.*] Country places near Florence.

⁴ *That these people.*] "That the inhabitants of the above-mentioned places had not been mixed with the citizens; nor the limits of Florence extended beyond Galluzzo and Trespiano."

And at Trespiano ye should have your boundary;
 Than to have them within and bear the stench
 Of Aguglione's hind, and Signa's,¹ him,
 That hath his eye already keen for bartering.²
 Had not the people,³ which of all the world
 Degenerates most, been stepdame unto Cæsar,
 But, as a mother to her son been kind,
 Such one, as hath become a Florentine,
 And trades and traffics, had been turn'd adrift
 To Simifonte,⁴ where his grandsire plied
 The beggars craft: the Conti were possest
 Of Montemurlo⁵ still: the Cerchi still
 Were in Acone's parish: nor had haply
 From Valdигrieve past the Buondelmonti.
 The city's malady hath ever source
 In the confusion of its persons, as
 The body's, in variety of food:
 And the blind bull⁶ falls with a steeper plunge,
 Than the blind lamb: and oftentimes one sword
 Doth more and better execution,
 Than five. Mark Luni; Urbisaglia⁷ mark;
 How they are gone; and after them how go
 Chiusi and Sinigaglia:⁸ and 'twill seem
 No longer new, or strange to thee, to hear
 That families fail, when cities have their end.

¹ *Aguglione's hind, and Signa's.*] Baldo of Aguglione, and Bonifazio of Signa.

² *His eye already keen for bartering.*] See Hell, Canto xxi. 40, and note.

³ *Had not the people.*] If Rome had continued in her allegiance to the emperor, and the Guelph and Ghibelline factions had thus been prevented; Florence would not have been polluted by a race of upstarts, nor lost the most respectable of her ancient families.

⁴ *Simifonte.*] A castle dismantled by the Florentines. G. Villani, lib. v. cap. xxx. The person here alluded to is no longer known.

⁵ *Montemurlo.*] G. Villani, lib. v. cap. xxxi., relates that the Conti Guidi, not being able to defend their castle from the Pistoians, sold it to the state of Florence.

⁶ *The blind bull.*] So Chaucer, Troilus and Cresseide, b. ii.

For swifter course cometh thing that is of wight
 When it descendeth than done things light.

Compare Aristotle, Ethic. Nic. lib. vi. cap. xiii. "σώματι ισχυρῶ κ τ λ."

⁷ *Luni; Urbisaglia.*] Cities formerly of importance, but then fallen to decay.

⁸ *Chiusi and Sinigaglia.*] The same.

All things that appertain to ye, like yourselves,
 Are mortal: but mortality in some
 Ye mark not; they endure so long, and you
 Pass by so suddenly. And as the moon¹
 Doth, by the rolling of her heavenly sphere,
 Hide and reveal the strand unceasingly;
 So fortune deals with Florence. Hence admire not
 At what of them I tell thee, whose renown
 Time covers, the first Florentines. I saw
 The Ughi,² Catilini, and Filippi,
 The Alberichi, Greci, and Ormanni,
 Now in their wane, illustrious citizens;
 And great as ancient, of Sannella him,
 With him of Arca saw, and Soldanieri,
 And Ardinghi, and Bostichi. At the poop³
 That now is laden with new felony
 So cumbrous it may speedily sink the bark,
 The Ravignani sat, of whom is sprung
 The County Guido, and whoso hath since
 His title from the famed Bellincion ta'en.
 Fair governance was yet an art well prized
 By him of Pressa: Galigaio show'd
 The gilded hilt and pommel,⁴ in his house:
 The column, clothed with verrey,⁵ still was seen
 Unshaken; the Sacchetti still were great,
 Giouchi, Sifanti, Galli, and Barucci,
 With them⁶ who blush to hear the bushel named.

¹ *As the moon.*] "The fortune of us, that are the moon's men, doth ebb and flow like the sea." *Shakspeare*, 1 *Henry IV.* act i. sc. 2.

² *The Ughi.*] Whoever is curious to know the habitations of these and the other ancient Florentines, may consult G. Villani, lib. iv.

³ *At the poop.*] The Cerchi, Dante's enemies, had succeeded to the houses over the gate of Saint Peter, formerly inhabited by the Ravignani and the Count Guido. G. Villani, lib. iv. cap. x. Many editions read *porta*, "gate,"—The same metaphor is found in *Æschylus*, *Supp.* 356, and is there also scarce understood by the critics.

Αἰδοῦ σὺ πρύμναν πόλεος ὧδ' ἐστεμμένην.

Respect these wreaths, that crown your city's poop.

⁴ *That gilded hilt and pommel.*] The symbols of knighthood.

⁵ *The column, clothed with verrey.*] The arms of the Pigli, or, as some write it, the Billi.

⁶ *With them.*] Either the Chiaramontesi, or the Tosinghi: one of which had committed a fraud in measuring out the wheat from the public granary. See *Purgatory*, Canto xii. 99.

Of the Calfucci still the branchy trunk
 Was in its strength: and, to the curule chairs,
 Sizii and Arrigucci¹ yet were drawn.
 How mighty them² I saw, whom, since, their pride
 Hath undone! And in all their goodly deeds
 Florence was, by the bullets of bright gold,³
 O'erflourish'd. Such the sires of those,⁴ who now,
 As surely as your church is vacant, flock
 Into her consistory, and at leisure [brood,⁵
 There stall them and grow fat. The o'erweening
 That plays the dragon after him that flees,
 But unto such as turn and show the tooth,
 Ay or the purse, is gentle as a lamb,
 Was on its rise, but yet so slight esteem'd,
 That Ubertino of Donati grudged
 His father-in-law should yoke him to its tribe.
 Already Caponsacco⁶ had descended
 Into the mart from Fesole: and Giuda
 And Infangato⁷ were good citizens.
 A thing incredible I tell, though true:⁸
 The gateway,⁹ named from those of Pera, led

¹ *Sizii and Arrigucci.*] "These families still obtained the magistracies."

² *Them.*] The Uberti; according to the Latin note on the Monte Casino MS., with which the editor of the extracts from those notes says that Benvenuto agrees.

³ *The bullets of bright gold.*] The arms of the Abbati, as it is conjectured; or of the Lamberti, according to the authorities referred to in the last note.

⁴ *The sires of those.*] "Of the Visdomini, the Tosinghi, and the Cortigiani, who, being sprung from the founders of the bishopric of Florence, are the curators of its revenues, which they do not spare, whenever it becomes vacant."

⁵ *The o'erweening brood.*] The Adimari. This family was so little esteemed, that Ubertino Donato, who had married a daughter of Bel-lincion Berti, himself indeed derived from the same stock, (see note to Hell, Canto xvi. 38,) was offended with his father-in-law, for giving another of his daughters in marriage to one of them.

⁶ *Caponsacco.*] The family of Caponsacchi, who had removed from Fesole, lived at Florence in the Mercato Vecchio.

⁷ ——— *Guida*

And Infangato.] Giuda Guidi and the family of Infangati.

⁸ *A thing incredible I tell, though true.*] Io dirò cosa incredibile e vera.

⁹ *The gateway.*] Εγώ σοι ἐρῶ, ἔφη, ὁ ΣώκρATES, ἀπιστον μὲν νῆ τοὺς θεοὺς, ἀληθὲς δὲ. Plato, *Theages*. Bipont. Edit. tom. ii. p. 23.

⁹ *The gateway.*] Landino refers this to the smallness of the city: Vellutello, with less probability, to the simplicity of the people in naming one of the gates after a private family.

Into the narrow circuit of your walls.
 Each one, who bears the sightly quarterings
 Of the great Baron¹ (he whose name and worth
 The festival of Thomas still revives),
 His knighthood and his privilege retain'd;
 Albeit one,² who borders them with gold,
 This day is mingled with the common herd.
 In Porgo yet the Gualterotti dwelt,
 And Importuni,³ well for its repose,
 Had it still lack'd of newer neighborhood.⁴ [spring,
 The house,⁵ from whence your tears have had their
 Through the just anger, that hath murder'd ye
 And put a period to your gladsome days,
 Was honor'd; it, and those consorted with it.
 Oh Buondelmonti! what ill counseling
 Prevail'd on thee to break the plighted bond?
 Many, who now are weeping, would rejoice,
 Had God to Ema⁶ given thee, the first time
 Thou near our city camest. But so was doom'd:
 Florence! on that maim'd stone⁷ which guards the
 The victim, when thy peace departed, 'ell. [bridge,
 "With these and others like to them, I saw

¹ *The great Baron.*] The Marchese Ugo, who resided at Florence as lieutenant of the Emperor Otho III., gave many of the chief families license to bear his arms. See G. Villani, lib. iv. cap. ii., where the vision is related, in consequence of which he sold all his possessions in Germany, and founded seven abbeys; in one whereof, his memory was celebrated at Florence on St. Thomas's day. "The marquis, when hunting, strayed away from his people, and wandering through a forest, came to a smithy, where he saw black and deformed men tormenting others with fire and hammers; and, asking the meaning of this, he was told that they were condemned souls, who suffered this punishment, and that the soul of the Marquis Ugo was doomed to suffer the same, if he did not repent. Struck with horror, he commended himself to the Virgin Mary; and soon after founded the seven religious houses."

² *One.*] Giano della Bella, belonging to one of the families thus distinguished, who no longer retained his place among the nobility; and had yet added to his arms a bordure or. See Macchiavelli, 1st. Fior. lib. ii. p. 86. Ediz. Giolito.

³ — *Gualterotti dwelt, And Importuni.*] Two families in the compartment of the city called Borgo.

⁴ *Newer neighbourhood.*] Some understand this of the Bardi; and others, of the Buondelmonti.

⁵ *The house.*] Of Amidei. See Notes to Canto xxviii. of Hell, 102.

⁶ *To Ema.*] "It had been well for the city, if thy ancestor had been drowned in the Ema, when he crossed that stream on his way from Montebuono to Florence."

⁷ *On that maim'd stone.*] See Hell, Canto xiii. 144. Near the remains

Florence in such assured tranquility,
 She had no cause at which to grieve: with these
 Saw her so glorious and so just, that ne'er
 The lily¹ from the lance had hung reverse,
 Or through division been with vermeil dyed."

CANTO XVII

ARGUMENT.

Cacciaguida predicts to our poet his exile and the calamities he had to suffer; and, lastly, exhorts him to write the present poem.

SUCH as the youth,² who came to Clymene,
 To certify himself of that reproach
 Which had been fasten'd on him (he whose end
 Still makes the fathers chary to their sons),
 E'en such was I; nor unobserved was such
 Of Beatrice, and that saintly lamp,³
 Who had erewhile for me his station moved;
 When thus my lady: "Give thy wish free vent,
 That it may issue, bearing true report
 Of the mind's impress: not that aught thy words
 May to our knowledge add, but to the end
 That thou mayst use thyself to own thy thirst,⁴
 And men may mingle for thee when they hear."
 "Oh plant, from whence I spring! revered and
 loved!

of the statue of Mars, Buondelmonti was slain, as if he had been a victim to the god; and Florence had not since known the blessing of peace.

¹ *The lily.*] "The arms of Florence had never hung reversed on the spear of her enemies, in token of her defeat; nor been changed from argent to gules;" as they afterwards were, when the Guelfi gained the predominance.

² *The youth.*] Phaëton, who came to his mother Clymene, to inquire of her if he were indeed the son of Apollo. See Ovid. Met. lib. i. ad finem.

³ *That saintly lamp.*] Cacciaguida.

⁴ *To own thy thirst.*] "That thou mayst obtain from others a solution of any doubt that may occur to thee."

Who soar'st so high a pitch, that thou as clear,¹
 As earthly thought determines two obtuse
 In one triangle not contain'd, so clear
 Dost see contingencies, ere in themselves
 Existent, looking at the point² whereto
 All times are present; I, the whilst I scaled
 With Virgil the soul-purifying mount³
 And visited the nether world⁴ of woe,
 Touching my future destiny have heard
 Words grievous, though I feel me on all sides
 Well squared⁵ to fortune's blows. Therefore my will
 Were satisfied to know the lot awaits me.
 The arrow,⁶ seen beforehand, slacks his flight "
 So said I to the brightness, which erewhile
 To me had spoken; and my will declared,
 As Beatrice will'd, explicitly.
 Nor with oracular response obscure,
 Such as, or e'er the Lamb of God was slain,
 Beguiled the credulous nations: but, in terms
 Precise, and unambiguous lore, replied
 The spirit of paternal love, enshrined,
 Yet in his smile apparent; and thus spake:
 "Contingency,⁷ whose verge extendeth not

¹ *That thou as clear.*] "Thou beholdest future events with the same clearness of evidence that we discern the simplest mathematical demonstrations."

² *The point.*] The divine nature.

³ *The soul-purifying mount.*] See Purg. Canto viii. 133, and Canto xi. 140.

⁴ *The nether world.*] See Hell, Canto x. 77, and Canto xv. 61.

⁵ *Well squared.*] See Plato, Protagoras, Ed. Bipont. v. iii. p. 145, and Aristot. Rhetor. lib. iii., where Pietro Vettori, in his Commentary, p. 656, remarks: "Quis nescit Dantem etiam suo in poemate tetragonum vocasse apposite hominem, qui adversis casibus non frangitur sed resistit fortiter ipsis?"

⁶ *The arrow.*] A line repeated by Ruccellai in his Oreste.

Nam prævisa minus lædere tela solent. *Ovid.*

Che piaga antiveduta assai men duole.

Petrarca, Trionfo del Tempo.

⁷ *Contingency.*]

La contingenza, che fuor del quaderno
 Della vostra materia non si stende.

I had before understood this, "Contingency, which is not exposed to view on the tablet of your nature," "which is not discoverable by your human understanding," and had translated it accordingly; but have now adopted Lombardi's explanation: "Contingency, which has no place beyond the limits of the material world."

Beyond the tablet of your mortal mould,
 Is all depicted in the eternal sight;
 But hence deriveth not necessity,¹
 More than the tall ship, hurried down the flood,
 Is driven by the eye that looks on it.
 From thence,² as to the ear sweet harmony
 From organ comes, so comes before mine eye
 The time prepared for thee. Such as driven out
 From Athens, by his cruel stepdame's³ wiles,
 Hippolytus departed; such must thou
 Depart from Florence. This they wish, and this
 Contrive, and will ere long effectuate, there,⁴
 Where gainful merchandise is made of Christ
 Throughout the live-long day. The common cry,⁵
 Will, as 'tis ever wont, affix the blame
 Unto the party injured: but the truth
 Shall, in the vengeance it dispenseth, find
 A faithful witness. Thou shalt leave each thing⁶
 Beloved most dearly: this is the first shaft
 Shot from the bow of exile. Thou shalt prove
 How salt the savor is of other's bread;
 How hard the passage, to descend and climb
 By other's stairs. But that shall gall thee most,
 Will be the worthless and vile company,
 With whom thou must be thrown into these straits
 For all ungrateful, impious all, and mad,
 Shall turn 'gainst thee: but in a little while,
 Theirs,⁷ and not thine, shall be the crimson'd brow,

¹ *Necessity.*] "The evidence with which we see casual events portrayed in the source of all truth, no more necessitates those events, than does the image, reflected in the sight by a ship sailing down a stream, necessitate the motion of the vessel."

² *From thence.*] "From the eternal sight; the view of the Deity himself."

³ *His cruel stepdame.*] Phædra.

⁴ *There.*] At Rome, where the expulsion of Dante's party from Florence was then plotting, in 1300.

⁵ *The common cry.*] The multitude will, as usual, be ready to blame those who are sufferers, whose cause will at last be vindicated by the overthrow of their enemies.

⁶ *Thou shalt leave each thing.*] Compare Euripid. Phœn. 399, &c.

⁷ *Theirs.*] "They shall be ashamed of the part they have taken against thee." Lombardi, I think, is very unhappy in his conjecture, that *rotta la tempia*, a reading of the Nidobeatina edition, should be adopted, and that "may mean 'the broken heads of his companions.'"

Their course shall so evince their brutishness,
To have ta'en thy stand apart shall well become thee.

"First refuge thou must find, first place of rest,
In the great Lombard's¹ courtesy, who bears,
Upon the ladder perch'd, the sacred bird.
He shall behold thee with such kind regard,
That 'twixt ye two, the contrary to that
Which 'falls 'twixt other men, the granting shall
Forerun the asking. With him shalt thou see
That mortal,² who was at his birth imprest
So strongly from his star, that of his deeds
The nations shall take note. His unripe age
Yet holds him from observance; for these wheels
Only nine years have compast him about.
But, ere the Gascon³ practise on great Harry,⁴
Sparkles of virtue shall shoot forth in him,
In equal scorn⁵ of labors and of gold.
His bounty shall be spread abroad so widely
As not to let the tongues, e'en of his foes,
Be idle in its praise. Look thou to him,
And his beneficence: for he shall cause
Reversal of their lot to many people;
Rich men and beggars interchanging fortunes
And thou shalt bear this written in thy soul,
Of him, but tell it not:" and things he told
Incredible to those who witness them;
Then added, "So interpret thou, my son,
What hath been told thee.—Lo! the ambushment
That a few circling seasons hide for thee.
Yet envy not thy neighbors: time extends
Thy span beyond their treason's chastisement."

¹ *The great Lombard.*] Either Bartolommeo della Scala; or Alboino his brother, although our poet has spoken ambiguously of him in his *Convito*, p. 179. Their coat of arms was a ladder and an eagle. For an account of the rise of this family from a very mean condition, see G. Villani, lib. xi. cap. xciv.

² *That mortal.*] Can Grande della Scala, born under the influence of Mars, but at this time only nine years old. He was, as the other two, a son of Alberto della Scala.

³ *The Gascon.*] Pope Clement V. See Hell, Canto xix. 86, and note, and Par. Canto xxvii. 53, and Canto xxx. 141.

⁴ *Great Harry.*] The Emperor Henry VII. See Canto xxx. 135.

⁵ *In equal scorn.*] See Hell, Canto i. 98.

Soon as the saintly spirit, by silence, mark'd
 Completion of that web, which I had stretch'd
 Before it, warp'd for weaving; I began,
 As one, who in perplexity desires
 Counsel of other, wise, benign, and friendly:
 "My father! well I mark how time spurs on
 Toward me, ready to inflict the blow,
 Which falls most heavily on him who most
 Abandoneth himself. Therefore 'tis good
 I should forecast, that, driven from the place¹
 Most dear to me, I may not lose myself²
 All other by my song. Down through the world
 Of infinite mourning; and along the mount,
 From whose fair height my lady's eyes did lift me:
 And, after, through this heaven, from light to light;
 Have I learnt that, which if I tell again,
 It may with many woefully disrelish:
 And, if I am a timid friend to truth,
 I fear my life may perish among those,
 To whom these days shall be of ancient date."

The brightness, where enclosed the treasure³
 smiled,
 Which I had found there, first shone glisteningly,
 Like to a golden mirror in the sun;
 Next answer'd: "Conscience, dimm'd or by its own
 Or other's shame, will feel thy saying sharp.
 Thou, notwithstanding, all deceit removed,
 See the whole vision be made manifest.
 And let them wince, who have their withers wrung.
 What though, when tasted first, thy voice shall prove
 Unwelcome: on digestion, it will turn
 To vital nourishment. The cry thou raisest,⁴

¹ *The place.*] Our poet here discovers both that Florence, much as he inveighs against it, was still the dearest object of his affections, and that it was not without some scruple he indulged his satirical vein.

² *I may not lose myself.*] "That being driven out of my country, I may not deprive myself of every other place by the boldness, with which I expose in my writings the vices of mankind."

³ *The treasure.*] Cacciaguida.

⁴ *The cry thou raisest.*] "Thou shalt stigmatize the faults of those who are most eminent and powerful; for men are naturally less moved by instances, adduced from among those who are in the lower classes of life."

Shall, as the wind doth, smite the proudest summits;
Which is of honor no light argument.
For this, there only have been shown to thee,
Throughout these orbs, the mountain, and the deep,
Spirits, whom fame hath note of. For the mind
Of him, who hears, is loth to acquiesce
And fix its faith, unless the instance brought
Be palpable, and proof apparent urge."

CANTO XVIII.

"ARGUMENT.

Dante sees the souls of many renowned warriors and crusaders in the planet Mars; and then ascends with Beatrice to Jupiter, the sixth heaven, in which he finds the souls of those who had administered justice rightly in the world, so disposed, as to form the figure of an eagle. The Canto concludes with an invective against the avarice of the clergy, and especially of the pope.

Now¹ in his word, sole, ruminating, joy'd
That blessed spirit: and I fed on mine,
Tempering the sweet with bitter.² She meanwhile,
Who led me unto God, admonish'd: "Muse
On other thoughts: bethink thee, that near Him
I dwell, who recompenseth every wrong."

At the sweet sounds of comfort straight I turn'd;
And, in the saintly eyes what love was seen,
I leave in silence here, nor through distrust
Of my words only, but that to such bliss
The mind remounts not without aid. Thus much
Yet may I speak; that, as I gazed on her,
Affection found no room for other wish.
While the everlasting pleasure, that did full

¹ Now.] The spirit of Cacciaguida enjoyed its own thoughts in silence.

² Tempering the sweet with bitter.]

Chewing the cud of sweet and bitter fancy.

Shakspeare, As you Like it, act iii. scene 2.

On Beatrice shine, with second view
 From her fair countenance my gladden'd soul
 Contented; vanquishing me with a beam
 Of her soft smile, she spake: "Turn thee, and list.
 These eyes are not thy only Paradise."

As here, we sometimes in the looks may see
 The affection mark'd, when that its sway hath ta'en
 The spirit wholly: thus the hallow'd light,¹
 To whom I turn'd, flashing, bewray'd its will
 To talk yet further with me, and began:
 "On this fifth lodgment of the tree,² whose life
 Is from its top, whose fruit is ever fair
 And leaf unwithering, blessed spirits abide,
 That were below, ere they arrived in heaven,
 So mighty in renown, as every muse
 Might grace her triumph with them. On the
 horns

Look, therefore, of the cross: he whom I name,
 Shall there enact, as doth in summer cloud
 Its nimble fire." Along the cross I saw,
 At the repeated name of Joshua,
 A splendor gliding: nor, the word was said,
 Ere it was done: then, at the naming, saw,
 Of the great Maccabee,³ another move
 With whirling speed: and gladness was the
 scourge

Unto that top. The next for Charlemain⁴
 And for the peer Orlando, two my gaze
 Pursued, intently, as the eye pursues
 A falcon flying. Last, along the cross,

¹ *The hallow'd light.*] In which the spirit of Cacciaguida was enclosed.

² *On this fifth lodgment of the tree.*] Mars, the fifth of the heavens.

³ *The great Maccabee.*] Judas Maccabeus.

⁴ *Charlemain.*] L. Pulcis commends Dante for placing Charlemain and Orlando here:—

Io mi confido ancor molto qui a Dante,
 Che non sanza cagion nel ciel su misse
 Carlo ed Orlando in quello onci santo,
 Che come diligente intese e scrisse.

William, and Renard,¹ and Duke Godfrey² drew
My ken, and Robert Guiscard.³ And the soul
Who spake with me, among the other lights
Did move away, and mix ; and with the quire
Of heavenly songsters proved his tuneful skill.

To Beatrice on my right I bend,
Looking for intimation, or by word
Or act, what next behoved ; and did discry
Such mere effulgence in her eyes, such joy,
It pass'd all former wont. And, as by sense,
Of new delight, the man, who perseveres
In good deeds, doth perceive, from day to day,
His virtue growing ; I e'en thus perceived,
Of my ascent, together with the heaven,
The circuit widen'd : noting the increase
Of beauty in that wonder. Like the change
In a brief moment on some maiden's cheek,
Which, from its fairness, doth discharge the weight
Of prudency, that stain'd it ; such in her,
And to mine eyes so sudden was the change,
Through silvery⁴ whiteness of that temperate star,

¹ *William and Renard.*] Probably, not, as the commentators have imagined, William II. of Orange, and his kinsman Raimbaud, two of the crusaders under Godfrey of Bouillon, (Maimbourg, *Hist. des Croisades*, ed. Par. 1682, 12mo. tom. i. p. 96,) but rather the two more celebrated heroes in the age of Charlemain. The former, William I. of Orange, supposed to have been the founder of the present illustrious family of that name, died about 898, according to Joseph de la Pise, *Tableau de l'Hist. des Princes et Principauté d'Orange*. Our countryman, Ordericus Vitalis, professes to give his true life, which had been misrepresented in the songs of the itinerant bards. "Vulgo canitur a jocularioribus de illo cantilena: sed jure præferenda est relatio autentica." *Ecdl. Hist. in Duchesne, Hist. Normann. Script.*, p. 598. The latter is better known by having been celebrated by Ariosto, under the name of Rinaldo.

² *Duke Godfrey.*] Godfrey of Bouillon.

Poi venia solo il buon duce Goffrido,
Che fè l'impresa santa e i passi giusti ;
Questo, di ch' io mi sdegno e ndarno grido,
Fece in Hierusalem con le sue mani
Il mal guardato e già negletto nido.

Petrarca, Tr. della Fama cap. ii.

³ *Robert Guiscard.*] See Hell, Canto xxviii. 12.

⁴ *Through silvery.*] So in the *Convito*, "E'l ciel di Giove," &c. p. 71. "The heaven of Jupiter may be compared to geometry, for two properties: the one is, that it moves between two heavens repugnant to its temperature, as that of Mars and that of Saturn ; whence Ptolemy, in the above-cited book, says that Jupiter is a star of temperate complexion, between the coldness of Saturn and the heat of Mars ; the other is, that, among all the stars, it shows itself white, as it were silvered."

Whose sixth orb now enfolded us. I saw;
 Within that Jovial cresset, the clear sparks
 Of love, that reign'd there, fashion to my view
 Our language. And as birds, from river banks
 Arisen, now in round, now lengthen'd troop,
 Array them in their flight, greeting, as seems,
 Their new-found pastures; so, within the lights,
 The saintly creatures flying, sang; and made
 Now D, now I, now L, figured i' the air.
 First singing to their notes they moved; then, one
 Becoming of these signs, a little while
 Did rest them, and were mute. Oh nymph divine,¹
 Of Pegasean race! whose souls, which thou
 Inspiarest, makest glorious and long-lived, as they
 Cities and realms by thee; thou with thyself
 Inform me; that I may set forth the shapes,
 As fancy doth present them: be thy power
 Display'd in this brief song. The characters,²
 Vocal and consonant, were five-fold seven.
 In order, each, as they appear'd, I mark'd
 Diligite Justitiam, the first,
 Both verb and noun all blazon'd; and the extreme,
 Qui judicatus terram. In the M
 Of the fifth word they held their station;
 Making the star seem silver streak'd with gold.
 And on the summit of the M, I saw
 Descending other lights, that rested there,
 Singing, methinks, their bliss and primal good.
 Then, as at shaking of a lighted brand,
 Sparkles innumerable on all sides
 Rise scatter'd, a source of augury to the unwise:³
 Thus more than thousand twinkling lustres hence
 Seem'd reascending; and a higher pitch
 Some mounting, and some less, e'en as the sun,

¹ *O nymph divine.*] "O muse, thou that makest thy votaries glorious and long-lived, as they, assisted by thee, make glorious and long-lived the cities and realms which they celebrate, now enlighten me," &c.

² *The characters.*] Diligite justitiam qui judicatis terram. "Love righteousness, ye that be judges of the earth." *Wisdom of Solomon*, c. i. 7.

³ *The unwise.*] Who augur future riches to themselves in proportion to the quantity of sparks that fly from the lighted brand when it is shaken.

Which kindleth them, decreed. And when each one
 Had settled in his place; the head and neck
 Then saw I of an eagle, livelily
 Graved in that streaky fire. Who painteth there,¹
 Hath none to guide him: of Himself he guides:
 And every line and texture of the nest
 Doth own from Him the virtue fashions it.
 The other bright beatitude,² that seem'd
 Erewhile, with liliated crowning, well content
 To over-canopy the M, moved forth,
 Following gently the impress of the bird.

Sweet star! what glorious and thick-studded gems
 Declared to me our justice on the earth
 To be the effluence of that heaven, which thou,
 Thyself a costly jewel, dost inlay.
 Therefore I pray the Sovereign Mind, from whom
 Thy motion and thy virtue are begun,
 That he would look from whence the fog doth rise,
 To vitiate thy beam; so that once more³
 He may put forth his hand 'gainst such as drive
 Their traffic in that sanctuary, whose walls
 With miracles and martyrdoms were built.

Ye host of heaven, whose glory I survey!
 Oh beg ye grace for those, that are, on earth,
 All after ill example gone astray.
 War once had for his instrument the sword:
 But now 'tis made, taking the bread away,⁴
 Which the good Father locks from none.—And thou
 That writest but to cancel,⁵ think, that they,
 Who for the vineyard, which thou wastest, died,
 Peter and Paul, live yet, and mark thy doings.

1 ¹ *Who painteth there.*] The Deity himself.

2 *Beatitude.*] The band of spirits; for "beatitudo" is here a noun of multitude.

3 *That once more.*] "That he may again drive out those who buy and sell in the temple."

4 *Taking the bread away.*] "Excommunication, or interdiction of the eucharist, is now employed as a weapon of warfare."

5 *That writest but to cancel.*] "And thou, Pope Boniface, who writest thy ecclesiastical censures for no other purpose than to be paid for revoking them."

Thou hast good cause to cry, "My heart so cleav'¹
 To him,¹ that lived in solitude remote,
 And for a dance² was dragg'd to martyrdom,
 I wist not of the fishermann or Paul."

CANTO XIX.

ARGUMENT.

The eagle speaks as with one voice proceeding from a multitude of spirits, that compose it; and declares the cause for which it is exalted to that state of glory. It then solves a doubt, which our poet had entertained, respecting the possibility of salvation without belief in Christ; exposes the inefficacy of a mere profession of such belief; and prophesies the evil appearance that many Christian potentates will make at the day of judgment.

BEFORE my sight appear'd, with open wings,
 The beauteous image; in fruition sweet,
 Gladdening the thronged spirits. Each did seem
 A little ruby, wheron so intense
 The sunbeam glow'd, that to mine eyes it came
 In clear refraction. And that, which next
 Befalls me to portray, voice hath not utter'd,
 Nor hath ink written,³ nor in fantasy
 Was e'er conceived. For I beheld and heard
 The beak discourse; and, what intention form'd
 Of many, singly as of one express,
 Beginning: "For that I was just and piteous,
 I am exalted to this height of glory,
 The which no wish exceeds; and there on earth

¹ *To him.*] The coin of Florence was stamped with the impression of John the Baptist; and, for this, the avaricious pope is made to declare that he felt more devotion, than either for Peter or Paul. Lombardi, I know not why, would apply this to Clement V. rather than to Boniface VIII.

² *And for a dance.*] I am indebted to an intelligent critic in the Monthly Review, 1823, for pointing out my former erroneous translation of the words "*per salti*," "*From the wilds.*"

³ *Nor hath ink written.*]—

This joie ne maie not written be with inke.

Chaucer, Troilus and Cresseide. b. iii

Have I my memory left, e'en by the bad
Commended, while they leave its course untrod."

Thus is one heat from many embers felt;
As in that image many were the loves,
And one the voice, that issued from them all:
Whence I address'd them: "Oh perennial flowers
Of gladness everlasting! that exhale
In single breath your odors manifold;
Breathe now: and let the hunger be appeased,
That with great craving long hath held my soul,
Finding no food on earth. This well I know;
That if there be in heaven a realm, that shows
In faithful mirror the celestial Justice,
Yours without veil reflects it. Ye discern
The heed, wherewith I do prepare myself
To hearken; ye, the doubt, that urges me
With such inveterate craving." Straight I saw,
Like to a falcon¹ issuing from the hood,
That rears his head, and claps him with his wings,
His beauty and his eagerness bewraying;
So saw I move that stately sign, with praise
Of grace divine inwoven, and high song
Of inexpressive joy. "He," it began,
"Who turn'd his compass² on the worlds extreme,
And in that space so variously hath wrought,
Both openly and in secret; in such wise

¹ Like to a falcon.]—

Come falcon ch' uscisse dal cappello.

Boccaccio, *Il Filostrato*, p. iv. st. 82.

Which Chaucer translates,

As fresh as faucon coming out of mew.

Troilus and Cresseide, b. iii.

Poi come fa 'l falcon, quando si move,

Così Umiltà al cielo alzò la vista.

Frezzi, Il Quadrir. lib. iv. cap. 5.

Rinaldo stà come suole il falcone

Uscito del capello a la veleta.

L. Pulci, Morgante Magg. c. xi.

² Who turn'd his compass.] "When he prepared the heavens, I was there: when he set a compass on the face of the depth." *Proverbs*, viii. 27.

—In his hand

He took the golden compasses, prepared
In God's eternal store, to circumscribe

This universe, and all created things.

Milton, P. L. b. vii. 227

Could not, through all the universe, display
 Impression of his glory, that the Word¹
 Of his omniscience should not still remain
 In infinite excess. In proof whereof,
 He first through pride supplanted, who was
 Of each created being, waited not
 For light celestial; and abortive fell.
 Whence needs each lesser nature is but scant
 Receptacle unto that Good, which knows
 No limit, measured by itself alone.
 Therefore your sight, of the omnipresent Mind
 A single beam, its origin must own
 Surpassing far its utmost potency.
 The ken, your world is gifted with, descends
 In the everlasting Justice as low down,
 As eye doth in the sea; which, though it mark
 The bottom from the shore, in the wide main
 Discerns it not; and ne'ertheless it is;
 But hidden through its deepness. Light is none,
 Save that which cometh from the pure serene
 Of ne'er disturbed ether: for the rest,
 'Tis darkness all; or shadow of the flesh,
 Or else its poison. Here confess reveal'd
 That covert, which hath hidden from thy search
 The living justice, of which thou madest
 Such frequent question; for thou said'st—'A man
 Is born on Indus' banks, and none is there
 Who speaks of Christ, nor who doth read nor write
 And all his inclinations and his acts,
 As far as human reason sees, are good;
 And he offendeth not in word or deed;
 But unbaptized he dies, and void of faith.
 Where is the justice that condemns him? where
 His blame, if he believeth not?—What then,
 And who art thou, that on the stool wouldst sit
 To judge at distance of a thousand miles

¹ *The Word.*] "The divine nature still remained incomprehensible. Of this Lucifer was a proof; for he, though the chief of all created beings, yet, through his pride, waiting not for further supplies of the divine illumination, fell without coming to maturity." Thus our author in the *De Vulgari Eloquentia*, speaking of the fallen angels, says, "*divinam curam perversi expectare noluerunt.*" L. i. c. 2.

With the short-sighted vision of a span?
 To him,¹ who subtilizes thus with me,
 There would assuredly be room for doubt
 Even to wonder, did not the safe word
 Of scripture hold supreme authority.

"Oh animals of clay! Oh spirits gross!
 The primal will,² that in itself is good,
 Hath from itself, the chief Good, ne'er been moved.
 Justice consists in consonance with it,
 Derivable by no created good,
 Whose very cause depends upon its beam."

As on her nest the stork, that turns about
 Unto her young, whom lately she hath fed,
 Whiles they with upward eyes do look on her;
 So lifted I my gaze; and, bending so,
 The ever-blessed image waved its wings,
 Laboring with such deep counsel. Wheeling round
 It warbled, and did say: "As are my notes
 To thee, who understand'st them not; such is
 The eternal judgment unto mortal ken."

Then still abiding in that ensign ranged,
 Wherewith the Romans overawed the world,
 Those burning splendors of the Holy Spirit
 Took up the strain; and thus it spake again:
 "None ever hath ascended to this realm,
 Who hath not a believer been in Christ,
 Either before or after the blest limbs
 Were nailed upon the wood. But lo! of those
 Who call 'Christ, Christ,'³ there shall be many found,
 In judgment, further off from him by far,
 Than such to whom his name was never known.
 Christians like these the Æthiop⁴ shall condemn;
 When that the two assemblages shall part;
 One rich eternally, the other poor.

¹ *To him.*] "He, who should argue, on the words I have just used, respecting the fate of those who have wanted means of knowing the Gospel, would certainly have cause enough to doubt, if he did not defer to the authority of Scripture, which pronounces God to be thoroughly just."

² *The primal will.*] The divine will.

³ *Who call 'Christ, Christ.'*] "Not every one that saith unto me, Lord, Lord, shall enter into the kingdom of heaven." *Matt.* vii. 21.

⁴ *The Æthiop.* "The men of Nineveh shall rise in judgment with this generation, and shall condemn it." *Matt.* xii. 41.

"What may the Persians say unto your kings,
 When they shall see that volume,¹ in that which
 All their dispraise is written, spread to view?
 There amidst Albert's² works shall that be read,
 Which will give speedy motion to the pen,
 When Prague³ shall mourn her desolated realm.
 There shall be read the woe, that he⁴ doth work
 With his adutlerate money on the Seine,
 Who by the tusk will perish: there be read
 The thirsting pride, that maketh fool alike
 The English and Scot,⁵ impatient of their bound.
 There shall be seen the Spaniard's luxury;⁶
 The delicate living there of the Bohemian,⁷
 Who still to worth has been a willing stranger.
 The halter of Jerusalem⁸ shall see
 A unit for his virues; for his vicés,
 No less a mark than million. He,⁹ who guards
 The isle of fire by old Anchises honor'd,
 Shall find his avarice there and cowardice;
 And better to denote his littleness,

¹ *That volume.*] "And I saw the dead, small and great, stand before God; and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works." *Rev. xx. 12.*

² *Albert.*] Purgatory, Canto vi. 98.

³ *Prague.*] The eagle predicts the devastation of Bohemia by Albert, which happened soon after this time, when that emperor obtained the kingdom for his eldest son Rodolph. See Coxe's *House of Austria*, 4to ed. vol. i. part. i. p. 87.

⁴ *He.*] Philip IV. of France, after the battle of Courtrai, 1302, in which the French were defeated by the Flemings, raised the nominal value of the coin. This king died in consequence of his horse being thrown to the ground by a wild boar, in 1314. The circumstances of his death are minutely related by Fazio degli Uberti, *Dittamondo*, lib. iv. cap. 19.

⁵ *The English and Scot.*] He adverts to the dispute between John Baliol and Edward I., the latter of whom is commended in the Purgatory, Canto vii. 130.

⁶ *The Spaniard's luxury.*] The commentators refer this to Alonzo X. of Spain. It seems probable that the allusion is to Ferdinand IV., who came to the crown in 1295, and died in 1312, at the age of twenty-four, in consequence, as it was supposed, of his extreme intemperance. See Mariana, *Hist. lib. xv. cap. 11.*

⁷ *The Bohemian.*] Winceslaus II. Purgatory, Canto vii. 99.

⁸ *The halter of Jerusalem.*] Charles II. of Naples and Jerusalem, who was lame. See note to Purgatory, Canto vii. 122, and xx. 78.

⁹ *He.*] Frederick of Sicily, son of Peter III. of Arragon. Purgatory, Canto vii. 117. The isle of fire is Sicily, where was the tomb of Anchises.

The writing must be letters maim'd, that speak
 Much in a narrow space. All there shall know
 His uncle' and his brother's² filthy doings,
 Who so renown'd a nation and two crowns
 Have bastardized.³ And they, of Portugal⁴
 And Norway,⁵ there shall be exposed, with him
 Of Ratza,⁶ who hath counterfeited ill
 The coin of Venice. Oh blest Hungary!⁷
 If thou no longer patiently abidest
 Thy ill-entreating: and, Oh blest Navarre!⁸
 If with thy mountainous girdle⁹ thou wouldst arm
 In earnest of that day, e'en now are heard [thee.
 Wailings and groans in Famagosta's streets
 And Nicosia's,¹⁰ grudging at their beast,
 And keepeth even footing with the rest."¹¹

¹ *His uncle.*] James, king of Majorca and Minorca, brother to Peter III.

² *His brother.*] James II. of Arragon, who died in 1327. See *Purgatory*, Canto vii. 117.

³ *Bastardized.*] "Bozze," according to Bembo, is a Provençal word for "bastardo e non legitimo." *Della Volg. Lingua*. lib. i. p. 25. Ediz 1544. Others have understood it to mean, "one dishonored by his wife."

⁴ *Of Portugal.*] In the time of Dante, Dionysius was king of Portugal. He died in 1325, after a reign of near forty-six years, and does not seem to have deserved the stigma here fastened on him. See Mariana, lib. xv. cap. 18. Perhaps the rebellious son of Dionysius may be alluded to.

⁵ *Norway.* Haquin, king of Norway, is probably meant; who, having given refuge to the murderers of Eric VII. king of Denmark, A. D. 1288, commenced a war against his successor, Eric VIII. "which continued for nine years, almost to the utter ruin and destruction of both kingdoms." *Modern Univ. Hist.* vol. xxxii. p. 215.

⁶ ——— *Him*

Of Ratza.] One of the dynasty of the house of Nemagna, which ruled the kingdom of Russia or Ratza, in Sclavonia, from 1161 to 1371, and whose history may be found in Mauro Orbino. *Regno degli Slavi*, Ediz. Pesaro. 1601. Uladislaus appears to have been the sovereign in Dante's time; but the disgraceful forgery, adverted to in the text, is not recorded by the historian.

⁷ *Hungary.*] The kingdom of Hungary was about this time disputed by Carobert, son of Charles Martel, and Wincleslaus, prince of Bohemia, son of Wincleslaus II. See Coxe's *House of Austria*, vol. i. part. i. p. 86, 4to edit.

⁸ *Navarre.*] Navarre was now under the yoke of France. It soon after (in 1328) followed the advice of Dante, and had a monarch of its own. Mariana, lib. xv. cap. 19.

⁹ *Mountainous girdle.*] The Pyrenees.

¹⁰ ——— *Famagosta's streets*

And Nicosia's.] Cities in the kingdom of Cyprus, at that time ruled by Henry II., a pusillanimous prince. Vertot. *Hist. des Chev de Malte*, lib. iii. iv. The meaning appears to be, that the complaints made by those cities of their weak and worthless governor, may be regarded as an earnest of his condemnation at the last doom.

¹¹ *The rest.*] "Wise Poet!" thus Landino concludes his commentary on this Canto; "to whom the human race owes obligations for having

CANTO XX.

ARGUMENT.

The eagle celebrates the praise of certain kings, whose glorified spirits form the eye of the bird. In the pupil is David; and, in the circle round it, Trajan, Hezekiah, Constantine, William II. of Sicily, and Ripheus. It explains to our poet, how the souls of those whom he supposed to have had no means of believing in Christ, came to be in heaven; and concludes with an admonition against presuming to fathom the counsels of God.

WHEN, disappearing from our hemisphere,
The world's enlightener vanishes, and day
On all sides wasteth; suddenly the sky,
Erewhile irradiate only with his beam,
Is yet again unfolded, putting forth
Innumerable lights wherein one shines.¹
Of such vicissitude in heaven I thought;
As the great sign,² that marshaleth the world
And the world's leaders, in the blessed beak
Was silent: for that all those living lights,
Waxing in splendor, burst forth into songs,
Such as from memory glide and fall away.

Sweet Love, that dost apparel thee in smiles!
How lustrous was thy semblance in those sparkles,
Which merely are from holy thoughts inspired.

After³ the precious and bright beaming stones,
That did ingem the sixth light, ceased the chiming

thus severely reprehended the faults of princes; since these are not like the errors of private persons, harmful to one or a few only; but injure all the country which they govern; and a single one frequently causes the ruin of whole nations." Much to the same effect is a memorable sentence of Xenophon's Agesilaus, that excellent manual for princes. καὶ τὰς μὲν τῶν ἰδιωτῶν ἁμαρτίας πρῶτος ἔφερε, τὰς δὲ τῶν ἀρχόντων μεγάλας ἦγε, κρίνων, τοὺς μὲν ὀλίγα, τοὺς δὲ πολλὰ, κακῶς διατιθέναι. C. xi. 6. Compare also the opening of Demosthenes' second Speech against Aristogiton.

¹ *Wherein one shines.*] The light of the sun, whence he supposes the other celestial bodies to derive their light. Thus, in the Convito, p. 115. "Nullo sensibile, &c." "No sensible object in the world is more worthy to be made an example of the deity, than the sun, which with sensible light enlightens first itself, and then all celestial and elementary bodies."

² *The great sign.*] The eagle, the Imperial ensign.

³ *After.*] "After the spirits in the sixth planet (Jupiter) had ceased their singing."

Of their angelic bells; methought I heard
 The murmuring of a river, that doth fall
 From rock to rock transpicuous, making known
 The richness of his spring-head: and as sound
 Of cittern, at the fret-board, or of pipe,
 Is, at the wind-hole, modulate and tuned;
 Thus up the neck, as it were hollow, rose
 That murmuring of the eagle, and forthwith
 Voice there assumed; and thence along the beak
 Issued in form of words, such as my heart
 Did look for, on whose tables I inscribed them.

"The part¹ in me, that sees and bears the sun
 In mortal eagles," it began, "must now
 Be noted steadfastly: for, of the fires,
 That figure me, those, glittering in mine eye,
 Are chief of all the greatest. This, that shines
 Midmost for pupil, was the same who² sang
 The Holy Spirit's song, and bare about
 The ark from town to town: now doth he know
 The merit of his soul-impassion'd strains
 By their well-fitted guerdon. Of the five,
 That make the circle of the vision, he,³
 Who to the beak is nearest, comforted
 The widow for her son: now doth he know,
 How dear it costeth not to follow Christ;
 Both from experience of this pleasant life,
 And of its opposite. He next,⁴ who follows
 In the circumference, for the over-arch,
 By true repenting slack'd the pace of death:
 Now knoweth he, that the decrees of heaven⁵
 Alter not, when, through pious prayer below,
 To-day is made to-morrow's destiny.
 The other following,⁶ with the laws and me,

¹ *The part.*] Lombardi well observes, that the head of the eagle is seen in profile, so that one eye only appears.

² *Who.*] David.

³ *He.*] Trajan. See Purgatory, Canto x. 68.

⁴ *He next.*] Hezekiah.

⁵ *The decrees of heaven.*] The eternal counsels of God are indeed immutable, though they appear to us men to be altered by the prayers of the pious.

⁶ *The other following.*] Constantine. There is no passage, in which Dante's opinion of the evil that had arisen from the mixture of the civil with the ecclesiastical power, is more unequivocally declared.

To yield the shepherd room, pass'd o'er¹ to Greece;
 From good intent, producing evil fruit:
 Now knoweth he, how all the ill, derived
 From his well doing, doth not harm him aught;
 Though it have brought destruction on the world.
 That, which thou seest in the under bow,
 Was William,² whom that land bewails, which weeps
 For Charles and Frederick living : now he knows,
 How well is loved in heaven the righteous king ;
 Which he betokens by his radiant seeming.
 Who, in the erring world beneath, would deem
 That Trojan Ripheus,³ in this round, was set,
 Fifth of the saintly splendors ? now he knows
 Enough of that, which the world cannot see ;
 The grace divine : albeit e'en his sight
 Reach not its utmost depth." Like to the lark,
 That warbling in the air expatiates long,
 Then, trilling out his last sweet melody,
 Drops, satiate with the sweetness : such appear'd
 That image, stampt by the everlasting pleasure,
 Which fashions, as they were, all things that be.

I, though my doubting were as manifest,
 As is through glass⁴ the hue that mantles it,
 In silence waited not ; for to my lips
 "What things are these ?" involuntary rush'd,
 And forced a passage out ; whereat I mark'd
 A sudden lightening and new revelry.

¹ *Pass'd o'er.*] "Left the Roman state to the Pope, and transferred the seat of the empire to Constantinople."

² *William.*] William II., king of Sicily, at the latter part of the twelfth century. He was of the Norman line of sovereigns, and obtained the appellation of "the Good;" and, as the poet says, his loss was as much the subject of regret in his dominions, as the presence of Charles II. of Anjou, and Frederick of Arragon, was of sorrow and complaint.

³ *Trojan Ripheus.*]

Ripheus justissimus unus.
 Qui fuit in Teucris, et servantissimus æqui.

Virg. Æn. lib. ii. 427.

Then Ripheus fell, the justest far of all
 The sons of Troy.

Pitt.

⁴ *Through glass.*] This is the only allusion I have remarked in our author to the art of painting glass. Tiraboschi traces that invention in Italy as far back as to the end of the eighth century. Stor. della Lett. Ital. tom. iii. lib. iii. cap. vi. § ii. This, however, if we may trust Mr. Warton's judgment, must have been a sort of mosaic in glass. For to express figures in glass, or what we now call the art of painting in glass,

The eye was kindled ; and the blessed sign,
 No more to keep me wondering and suspense,
 Replied : " I see that thou believest these things,
 Because I tell them, but discern'st not how ;
 So that thy knowledge waits not on thy faith ;
 As one, who knows the name of thing by rote,
 But is a stranger to its properties,
 Till other's tongue reveal them. Fervent love,
 And lively hope, with violence assail
 The kingdom of the heavens, and overcome
 The will of the Most High ; not in such sort
 As man prevails o'er man ; but conquers it,
 Because 'tis willing to be conquer'd ; still,
 Though conquer'd, by its mercy, conquering.

" Those, in the eye who live the first and fifth,
 Cause thee to marvel, in that thou behold'st
 The region of the angles deck'd with them.
 They quitted not their bodies, as thou deem'st,
 Gentiles, but Christians ; in firm rooted faith,
 This,¹ of the feet in future to be pierced,
 That,² of feet nail'd already to the cross.
 One from the barrier of the dark abyss,
 Where never any with good will returns,
 Came back unto his bones. Of lively hope
 Such was the meed ; of lively hope, that wing'd
 The prayers³ sent up to God for his release,
 And put power into them to bend His will.
 The glorious Spirit, of whom I speak to thee,
 A little while returning to the flesh,
 Believed in him, who had the means to help ;

that writer observes, " was a very different work ; and I believe I can show it was brought from Constantinople to Rome before the tenth century, with other ornamental arts." *History of English Poetry*, vol. iii. p. xxii. In the following passage from the *Dittamondo* of Fazio degli Uberti, lib. v. cap. 3, the allusion is to mosaic in glass :—

E pensa s' ai veduto e posto cura,
 Quando il musaico con vetri dipinti
 Adorna e compon ben la sua pittura,
 E quei che son più riccamente tinti
 Nelle più nobil parti gli son sempre,
 Ed e converso nel men gli più stint'

¹ *This.*] Ripheus.

² *That.*] Trajan.

³ *The prayers.*] The prayers of St. Gregory.

And, in believing, nourish'd such a flame
 Of holy love, that at the second death
 He was made sharer in our gamesome mirth.
 The other, through the riches of that grace,
 Which from so deep a fountain doth distil,
 As never eye created saw its rising,
 Placed all his love below on just and right :
 Wherefore, of grace, God oped in him the eye
 To the redemption of mankind to come ;
 Wherein believing, he endured no more
 The filth of Paganism, and for their ways
 Rebuked the stubborn nations. The three nymphs,¹
 Whom at the right wheel thou beheld'st advancing,
 Were sponsors for him, more than thousand years
 Before baptizing. Oh how far removed,
 Predestination ! is thy root from such
 As see not the First Cause entire : and ye,
 Oh mortal men ! be wary how ye judge :
 For we, who see our Maker, know not yet
 The number of the chosen ; and esteem
 Such scantiness of knowledge our delight :
 For all our good is, in that primal good,
 Concentrate ; and God's will and ours are one
 So, by that form divine, was given to me
 Sweet medicine to clear and strengthen sight.
 And, as one handling skilfully the harp,
 Attendant on some skilful songster's voice
 Bids the chord vibrate ; and therein the song
 Acquires more pleasure : so the whilst it spake
 It doth remember me, that I beheld
 The pair² of blessed luminaries move,
 Like the accordant twinkling of two eyes,
 Their beamy circlelets, dancing to the sounds.

¹ *The three nymphs.*] Faith, Hope, and Charity. Purgator. Canto xxix. 116.

² *The pair.*] Ripheus and Trajan.

CANTO XXI.

ARGUMENT.

Dante ascends with Beatrice to the seventh heaven, which is the planet Saturn; wherein is placed a ladder, so lofty, that the top of it is out of his sight. Here are the souls of those who had passed their life in holy retirement and contemplation. Piero Damiano comes near them, and answers questions put to him by Dante; then declares who he was on earth; and ends by declaiming against the luxury of pastors and prelates in those times.

AGAIN mine eyes were fix'd on Beatrice;
 And, with mine eyes, my soul that in her looks
 Found all contentment. Yet no smile she wore:
 And, "Did I smile," quoth she, "thou wouldst be
 Like Semele when into ashes turn'd: [straight
 For, mounting these eternal palace-stairs,
 My beauty, which the loftier it climbs,
 As thou hast noted, still doth kindle more,
 So shines, that, were no tempering interposed,
 Thy mortal puissance would from its rays
 Shrink, as the leaf doth from the thunderbolt.
 Into the seventh splendor¹ are we wafted,
 That, underneath the burning lion's breast,²
 Beams, in this hour, commingled with his might.
 Thy mind be with thine eyes; and in them, mirror'd³
 The shape, which in this mirror shall be shown."

Whoso can deem, how fondly I had fed
 My sight upon her blissful countenance, [joy
 May know, when to new thoughts I changed, what
 To do the bidding of my heavenly guide;
 In equal balance,⁴ poising either weight.

Within the crystal, which records the name
 (As its remoter circle girds the world)

¹ *The seventh splendour.*] The planet Saturn.

² *The burning lion's breast.*] The constellation Leo.

³ *In them, mirror'd.*] "Let the form which thou shalt now behold in this mirror," the planet, that is, of Saturn, (soon after, v. 22, called the Crystal,) "be reflected in the mirror of thy sight."

⁴ *In equal balance.*] "My pleasure was as great in complying with her will, as in beholding her countenance."

Of that loved monarch,¹ in whose happy reign
 No ill had power to harm, I saw rear'd up,
 In color like to sun-illumined gold,
 A ladder, which my ken pursued in vain,
 So lofty was the summit ; down whose steps
 I saw the splendors in such multitude
 Descending, every light in heaven, methought,
 Was shed thence. As the rooks, at dawn of day,
 Bestirring them to dry their feathers chill,
 Some speed their way a-field ; and homeward some
 Returning, cross their flight ; while some abide,
 And wheel around their airy lodge : so seem'd
 That glitterance,² wafted on alternate wing,
 As upon certain stair it came, and clash'd
 Its shining. And one lingering near us, wax'd
 So bright, that in my thought I said: "The love,
 Which this betokens me, admits no doubt."

Unwillingly from question I refrain;
 To her, by whom my silence and my speech
 Are order'd, looking for a sign: whence she,
 Who in the sight of Him, that seeth all,
 Saw wherfore I was silent, prompted me
 To indulge the fervent wish; and I began:
 "I am not worthy, of my own desert,
 That thou shouldst answer me: but for her sake,
 Who hath vouchsafed my asking, spirit blest,
 That in thy joy art shrouded! say the cause,
 Which bringeth thee so near: and wherefore, say,
 Doth the sweet symphony of Paradise
 Keep silence here, pervading with such sounds
 Of wrapt devotion every lower sphere?"
 "Mortal art thou in hearing, as in sight;"
 Was the reply: "and what forbade the smile"
 Of Beatrice interrupts our song.
 Only to yield thee gladness of my voice,
 And of the light that vests me, I thus far

¹ *Of that loved monarch.*] Saturn. Compare Hell, Canto xiv. 91.

² *That glitterance.*] Quello sfavillar. That multitude of shining spirits who, coming to a certain point of the ladder, made those different movements, which he has described as made by the birds.

³ *What forbade the smile.*] "Because it would have overcome thee."

Descend these hallow'd steps: not that more love
 Invites me; for, lo! there aloft,¹ as much
 Or more of love is witness'd in those flames:
 But such my lot by charity assign'd,
 That makes us ready servants, as thou seest,
 To execute the counsel of the Highest."

"That in this court," said I, "Oh sacred lamp!
 Love no compulsion needs, but follows free
 The eternal Providence, I well discern:
 This harder find to deem: why, of thy peers,
 Thou only, to this office wert foredoom'd."

I had not ended, when, like rapid mill,
 Upon its centre whirl'd the light; and then
 The love that did inhabit there, replied:
 "Splendor eternal, piercing through these folds,
 Its virtue to my vision knits; and thus
 Supported, lifts me so above myself,
 That on the sovereign essence, which it wells from,
 I have the power to gaze: and nence the joy,
 Wherewith I sparkle, equaling with my blaze
 The keenness of my sight. But not the soul,²
 That is in heaven most lustrous, nor the seraph,
 That hath his eyes most fix'd on God, shall solve
 What thou hast ask'd: for in the abyss it lies
 Of th' everlasting statute sunk so low,
 That no created ken may fathom it.
 And, to the mortal world when thou return'st,
 Be this reported: that none henceforth dare
 Direct his footsteps to so dread a bourn.
 The mind, that here is radiant, on the earth
 Is wrapt in mist. Look then if she may do
 Below, what passeth her ability
 When she is ta'en to heaven." By words like these
 Admonish'd, I the question urged no more;
 And of the spirit humbly sued alone
 To instruct me of its state. "'Twixt either shore³

¹ *There aloft.*] Where the other souls were.

² *Not the soul.*] The particular ends of Providence being concealed from the very angels themselves.

³ *'Twixt either shore.*] Between the Adriatic gulf and the Mediterranean sea, 2

Of Italy, nor distant from thy land,
 A stony ridge¹ ariseth; in such sort,
 The thunder doth not lift his voice so high.
 They call it Catria:² at whose foot, a cell
 Is sacred to the lonely Eremite;
 For worship set apart and holy rites."
 A third time thus it spake; then added: "There
 So firmly to God's service I adhered,
 That with no costlier viands than the juice
 Of olives, easily I pass'd the heats
 Of summer and the winter frosts; content
 In heaven-ward musings. Rich were the returns
 And fertile, which that cloister once was used
 To render to these heavens; now 'tis fallen
 Into a waste so empty, that ere long
 Detection must lay bare its vanity.
 Pietro Damiano³ there was I yclept:
 Pietro the sinner, when before I dwelt,
 Beside the Adriatic,⁴ in the house

¹ *A stony ridge.*] A part of the Apennine. Gibbo is literally a "hunch." Thus Archilochus calls the island of Thasus, ὄρον ῥάχης. See Gaisford's *Poetæ Minores Græci*, t. i. p. 298.

² *Catria.*] Now the abbey of Santa Croce, in the duchy of Urbino, about half way between Gubbio and La Pergola. Here Dante is said to have resided for some time. See the Life prefixed.

³ *Pietro Damiano.*] "S. Pietro Damiano obtained a great and well-merited reputation, by the pains he took to correct the abuses among the clergy. Ravenna is supposed to have been the place of his birth, about 1007. He was employed in several important missions, and rewarded by Stephen IX. with the dignity of cardinal, and the bishopric of Ostia, to which, however, he preferred his former retreat in the monastery of Fonte Avellana, and prevailed on Alexander II. to permit him to retire thither. Yet he did not long continue in this seclusion, before he was sent on other embassies. He died at Faenza in 1072. His letters throw much light on the obscure history of these times. Besides them, he has left several treatises on sacred and ecclesiastical subjects. His eloquence is worthy of a better age." *Tiraboschi, Storia della Lett. Ital.* tom. iii. lib. iv. cap. ii. He is mentioned by Petrarch, *de Vita Solit.* lib. ii. § iii. cap. xvii. "Siquidem statum illum, pompasque sæculi suis contribulibus linquens, ipse Italiæ medio, ad sinistram Apennini latus, quietissimam solitudinem, de qua multa conscripsit, et quæ vetus adhuc fontis Avellanæ nomen servat, perituris honoribus preferendam duxit, ubi non minus gloriose postmodum latuit quam innotuerat primum Romæ, nec dedecori illi fuit alti verticicis rutilum decus squalenti cilicio permutasse." *Petrarchæ Opera*, Basil. 1571. p. 266.

⁴ *Beside the Adriatic.*] Some editors and manuscripts have "fu," instead of "fui." According to the former of these readings, S. Pietro Damiano is made to distinguish himself from S. Pietro degli Onesti, surnamed "Il Peccator," founder of the monastery of S. Maria del Porto, on the Adriatic coast, near Ravenna, who died 1119, at about

Of our blest Lady. Near upon my close
 Of mortal life, through much importuning
 I was constrained to wear the hat,¹ that still
 From bad to worse is shifted.—Cephas came;²
 He came, who was the Holy Spirit's vessel;³
 Barefoot and lean; eating their bread, as chanced,
 At the first table. Modern Shepherds need
 Those who on either hand may prop and lead them,
 So burly are they grown; and from behind,
 Others to hoist them. Down the palfrey's sides
 Spread their broad mantle, so as both the beasts
 Are cover'd with one skin. Oh patience! thou
 That look'st on this, and dost endure so long."

I at those accents saw the splendors down
 From step to step alight, and wheel, and wax,
 Each circuiting, more beautiful. Round this⁴
 They came, and stay'd them; utter'd then a shout
 So loud, it hath no likeness here: nor I
 Wist what it spake, so deafening was the thunder.

CANTO XXII.

ARGUMENT.

He beholds many other spirits of the devout and contemplative: and amongst these is addressed by Saint Benedict, who, after disclosing his own name and the names of certain of his companions in bliss, replies to the request made by our poet, that he might look on the form of the saint, without that covering of splendor, which then invested it; and then proceeds, lastly, to inveigh against the corruption

eighty years of age. If it could be ascertained that there was no religious house dedicated to the blessed Virgin, before that founded by Pietro degli Onesti, to which the other Pietro might have belonged, this reading would, no doubt, be preferable; but at present it seems very uncertain which is the right.

¹ *The hat.*] The cardinal's hat.

² *Cephas.*] St. Peter.

³ *The Holy Spirit's vessel.*] St. Paul. See Hell, Canto ii. 30.

⁴ *Round this.*] Round the spirit of Pietro Damiano.

of the monks. Next Dante mounts with his heavenly conductress to the eighth heaven, or that of the fixed stars, which he enters at the constellation of the Twins; and thence looking back, reviews all the space he has past between his present station and the earth.

ASTOUNDED, to the guardian of my steps
 I turn'd me, like the child, who always runs
 Thither for succor, where he trusteth most :
 And she was like the mother,¹ who her son
 Beholding pale and breathless, with her voice
 Soothes him, and he is cheer'd ; for thus she spake,
 Soothing me: "Know'st not thou, thou art in heaven?
 And know'st not thou, whatever is in heaven,
 'Is holy; and that nothing there is done,
 But is done zealously and well? Deem now,
 What change in thee the song, and what my smile
 Had wrought, since thus the shout had power to
 move thee ;

In which, couldst thou have understood their prayers,
 The vengeance² were already known to thee,
 Which thou must witness ere thy mortal hour.
 The sword of heaven is not in haste to smite,
 Nor yet doth linger ; save unto his seeming,
 Who, in desire or fear, doth look for it.
 But elsewhere now I bid thee turn thy view ;
 So shalt thou many a famous spirit behold."

Mine eyes directing, as she will'd, I saw
 A hundred little spheres, that fairer grew
 By interchange of splendor. I remain'd,
 As one, who fearful of o'er-much presuming,
 Abates in him the keenness of desire,
 Nor dares to question ; when, amid those pearls,
 One largest and most lustrous onward drew,
 That it might yield contentment to my wish ;
 And, from within it, these the sounds I heard.

"If thou, like me, beheld'st the charity
 That burns amongst us; what thy mind conceives,

¹ *Like the mother.*]

Come la madre, che 'l figliuol ascolta
 Dietro a se piagner, si volge, ed aspetta,
 Poi il prende per mano e da la volta.

Fazio degli Uberti, Dittamondo, lib. iii. cap. 21.

² *The vengeance.*] Beatrice, it is supposed intimates the approaching fate of Boniface VIII. See Purgatory, Canto xx. 86.

Were utter'd. But that, ere the lofty bound
 Thou reach, expectance may not weary thee;
 I will make answer even to the thought,
 Which thou has such respect of. In old days,
 That mountain, at whose side Cassino¹ rests,
 Was, on its height, frequented by a race²
 Deceived and ill-disposed: and I it was,³
 Who thither carried first the name of Him,
 Who brought the soul-subliming truth to man.
 And such a speeding grace shone over me,
 That from their impious worship I reclaim'd
 The dwellers round about, who with the world
 Were in delusion lost. These other flames,
 The spirits of men contemplative, were all
 Enliven'd by that warmth, whose kindly force
 Gives birth to flowers and fruits of holiness.
 Here is Macarius;⁴ Romoaldo here;⁵
 And here my brethren, who their steps refrain'd
 Within the cloisters, and held firm their heart."

¹ *Cassino.*] A castle in the Terra di Lavoro. "The learned Benedictine, D. Angelo della Noce, in his notes on the chronicle of the monastery of Cassino, (Not. cxi.) corrects the error of Cluverius and Eftenus, who describe Cassino as situated in the same place where the monastery now is; at the same time commending the veracity of our author in this passage, which places Cassino on the side of the mountain, and points out the monastery founded by Saint Benedict on its summit." *Lombardi.*

² *Frequented by a race.*] Lombardi here cites an apposite passage from the writings of Pope Saint Gregory. "Mons tria millia," &c. *Dialog.* lib. ii. cap. 8. "The mountain rising for the space of three miles stretches its top towards the sky, where was a very ancient temple, in which, after the manner of the old heathens, Apollo was worshipped by the foolish rustics. On every side, groves had sprung up in honor of the false gods; and in these, the mad multitude of unbelievers still tended on their unhallowed sacrifices. There then the man of God (Saint Benedict) arriving, beat in pieces the idols; overturned the altar; cut down the groves; and, in every temple of Apollo, built the shrine of Saint Martin, placing that of Saint John where the altar of Apollo had stood; and, by his continual preaching, called the multitude that dwelt round about, to the true faith."

³ *I it was.*] "A new order of monks, which in a manner absorbed all the others that were established in the west, was instituted, A. D. 529, by Benedict of Nursia, a man of piety and reputation for the age he lived in." *Maclaine's Mosheim, Eccles. Hist.* vol. ii. cent. vi. p. ii. c. ii. § 6.

⁴ *Macarius.*] There are two of this name enumerated by Mosheim among the Greek theologians of the fourth century, vol. i. cent. iv. p. xi. chap. ii. § 9. In the following chapter, § 10, it is said, "Macarius, an Egyptian monk, undoubtedly deserves the first rank among the practical writers of this time, as his works displayed, some few things excepted, the brightest and most lovely portraiture of sanctity and virtue."

⁵ *Romoaldo.*] S. Romoaldo, a native of Ravenna, and the founder of the order of Camaldoli, died in 1027. He was the author of a commentary on the Psalms.

I answering thus: "Thy gentle words and kind,
 And this the cheerful semblance I behold,
 Not unobservant, beaming in ye all,
 Have raised assurance in me; wakening it
 Full-blossom'd in my bosom, as a rose
 Before the sun, when the consummate flower
 Has spread to utmost amplitude. Of thee
 Therefore intreat I, father, to declare
 If I may gain such favor, as to gaze
 Upon thine image by no covering veil'd."

"Brother!" he thus rejoind, "in the last sphere¹
 Expect completion of thy lofty aim:
 For there on each desire completion waits,
 And there on mine; where every aim is found
 Perfect, entire, and for fulfilment ripe.
 There all things are as they have ever been:
 For space is none to bound; nor pole divides.
 Our ladder reaches even to that clime;
 And so, at giddy distance, mocks thy view.
 Thither the patriarch Jacob² saw it stretch
 Its topmost round; when it appear'd to him
 With angels laden. But to mount it now
 None lifts his foot from earth: and hence my rule
 Is left a profitless stain upon the leaves;
 The walls, for abbey rear'd, turn'd into dens;
 The cowls, to sacks choked up with musty meal.
 Foul ursuy doth not more lift itself
 Against God's pleasure, than that fruit, which makes
 The hearts of monks so wanton: for whate'er
 Is in the church's keeping, all pertains
 To such, as sue for heaven's sweet sake; and not
 To those, who in respect of kindred claim,
 Or on more vile allowance. Mortal flesh

¹ *In the last sphere.*] The Empyrean, where he afterwards sees Saint Benedict, Canto xxxii. 30. Beatified spirits, though they have different heavens allotted them, have all their seat in that higher sphere.

² *The patriarch Jacob.*] "And he dreamed, and behold, a ladder set upon the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it." *Gen.* xxviii. 12. So Milton, P. L. b. iii. 510.

The stairs were such, as whereon Jacob saw
 Angels ascending and descending, bands
 Of guardians bright.

Is grown so dainty, good beginnings last not
 From the oak's birth unto the acorn's setting.
 His convent Peter founded without gold
 Or silver; I, with prayers and fasting, mine;
 And Francis, his in meek humility.
 And if thou note the point, whence each proceeds,
 Then look what it hath err'd to; thou shalt find
 The white grown murky. Jordan was turn'd back:
 And a less wonder, than the reflux sea,
 May, at God's pleasure, work amendment here."

So saying, to his assembly back he drew:
 And they together cluster'd into one;
 Then all roll'd upward, like an eddy wind.

The sweet dame beckon'd me to follow them:
 And, by that influence only, so prevail'd
 Over my nature, that no natural motion,
 Ascending or descending here below,
 Had, as I mounted, with my pennon vied.

So, reader, as my hope is to return
 Unto the holy triumph, for the which
 I oft-times wail my sins, and smite my breast;
 Thou hadst been longer drawing out and thrusting
 Thy finger in the fire, than I was, ere
 The sign,¹ that followeth Taurus, I beheld,
 And enter'd its precinct. Oh glorious stars!
 Oh light impregnate with exceeding virtue!
 To whom whate'er of genius lifteth me
 Above the vulgar, grateful I refer;
 With ye the parent² of all mortal life
 Arose and set, when I did first inhale
 The Tuscan air; and afterward, when grace
 Vouchsafed me entrance to the lofty wheel³
 That in its orb impels ye, fate decreed
 My passage at your clime. To you my soul
 Devoutly sighs, for virtue, even now,
 To meet the hard emprise that draws me on.
 "Thou art so near the sum of blessedness,"

¹ *The sign.*] The constellation of Gemini.

² *The parent.*] The sun was in the constellation of the Twins at the time of Dante's birth.

³ *The lofty wheel.*] The eighth heaven; that of the fixed stars.

Said Beatrice, "that behooves thy ken
 Be vigilant and clear. And, to this end,
 Or ever thou advance thee further, hence
 Look downward, and contemplate, what a world
 Already stretch'd under our feet there lies:
 So as thy heart may, in its blithest mood,
 Present itself to the triumphal throng, [ing."
 Which, through the ethereal concave, comes rejoic-
 I straight obey'd; and with mine eye return'd
 Through all the seven spheres; and saw this globe¹
 So pitiful of semblance, that perforce
 It moved my smiles: and him in truth I hold
 For wisest, who esteems it least; whose thoughts
 Elsewhere are fix'd, him worthiest call and best.
 I saw the daughter of Latona shine
 Without the shadow,² whereof late I deem'd
 That dense and rare were cause. Here I sustain'd
 The visage, Hyperion, of thy son;³
 And mark'd, how near him with their circles, round
 Move Maia and Dione;⁴ here discern'd
 Jove's tempering 'twixt his sire and son;⁵ and hence,
 Their changes and their various aspects,
 Distinctly scann'd. Nor might I not descry
 Of all the seven, how bulky each, how swift;
 Nor, of their several distances, not learn.
 This petty area, (o'er the which we stride
 So fiercely), as along the eternal Twins
 I wound my way, appear'd before me all,
 Forth from the havens stretch'd unto the hills.
 Then, to the beauteous eyes, mine eyes return'd.

¹ *This globe.*] So Chaucer, Troilus and Cresseide, b. v.

And down from thence fast he gan avise
 This little spot of earth, that with the sea
 Embraced is, and fully gan despise
 This wretched world.
 All the world as to mine eye
 No more seemed than a prike.

Temple of Fame, b. ii.

Compare Cicero, Somn. Scip. "Jam ipsa terra ita mihi parva visa est,"
 &c. Lucan, Phars. lib. ix. 11, and Tasso, G. L. c. xiv. st. 9, 10, 11.

² *Without the shadow.*] See Canto ii. 71.

³ *Of thy son.*] The sun.

⁴ *Maia and Dione.*] The planets Mercury and Venus; Dione being
 the mother of the latter, and Maia of the former deity.

⁵ *'Twixt his sire and son.*] Betwixt Saturn and Mars.

CANTO XXIII.

ARGUMENT.

He sees Christ Triumphant with his church. The Saviour ascends, followed by his virgin Mother. The others remain with Saint Peter.

E'EN as the bird, who midst the leafy bower
Has, in her nest, sat darkling through the night,
With her sweet brood; impatient to descry
Their wished looks, and to bring home their food,
In the fond quest unconscious of her toil:
She, of the time prevenient, on the spray,
That overhangs their couch, with wakeful gaze
Expects the sun; nor ever, till the dawn,
Removeth from the east her eager ken:
So stood the dame erect, and bent her glance
Wistfully on that region,¹ where the sun
Abateth most his speed; that, seeing her
Suspense and wondering, I became as one,
In whom desire is waken'd, and the hope
Of somewhat new to come fills with delight.

Short space ensued; I was not held, I say,
Long in expectance, when I saw the heaven
Wax more and more resplendent; and, "Behold,"
Cried Beatrice, "the triumphal hosts
Of Christ, and all the harvest gather'd in,
Made ripe by these revolving spheres." Meseem'd,
That, while she spake, her image all did burn;
And in her eyes such fulness was of joy,
As I am fain to pass unconstrued by.

As in the calm full moon, when Trivia² smiles,
In peerless beauty, 'mid the eternal nymphs,³

¹ *That region.*] Towards the south, where the course of the sun appears less rapid, than when he is in the east or the west.

² *Trivia.*] A name of Diana.

³ *The eternal nymphs.*] The Stars.

Σελάνα τε κατ' αἰθερά,
Δαμπάδ', ἐν ὠκυθόαι νύμφαι
Ἰππεύουσι δι' ὀρφναίας.

Eurip. Supp. 995, Edit. Barnes.

That paint through all its gulfs the blue profound;
 In bright pre-eminence so saw I there
 O'er million lamps a sun, from whom all drew
 Their radiance, as from ours the starry train:
 And, through the living light, so lustrous glow'd
 The substance, that my ken endured it not.

Oh Beatrice ! sweet and precious guide,
 Who cheer'd me with her comfortable words:
 "Against the virtue, that o'erpowereth thee,
 'Avails not to resist. Here is the Might,¹
 And here the Wisdom, which did open lay
 The path, that had been yearned for so long,
 Betwixt the heaven and earth." •Like to the fire,
 That, in cloud imprison'd, doth break out
 Expansive, so that from its womb enlarged,
 It falleth against nature to the ground;
 Thus, in the heavenly banqueting, my soul
 Outgrew herself; and, in the transport lost,
 Holds now remembrance none of what she was.

"Ope thou thine eyes, and mark me: thou hast seen
 Things, that empower thee to sustain my smile."

I was as one, when a forgotten dream²
 Doth come across him, and he strives in vain
 To shape it in his fantasy again:
 When as that gracious boon was proffer'd me,
 Which never may be cancell'd from the book
 Wherein the past is written. Now were all
 Those tongues to sound, that have, on sweetest milk
 Of Polyhymnia and her sisters, fed

Those starry nymphs, which dance about the pole.

Drummond, Sonnet.

Musgrave and Herman would dismiss the word *νύμφαι*, "nymphs," from this passage in Euripides; but the use of it by our author in the text, tends to prove that it is the genuine reading: and it is thus that poets of the most distant ages, and without any knowledge of each other's writings (for we can scarcely imagine Dante to have read the plays of Euripides, may often protect one another against the verbal critics. Drummond, I believe, had learning enough to be indebted to either of his predecessors. Expressions somewhat similar, in Theocritus and Tibullus, are observed by Markland.

¹ *The Might.*] Our Saviour.

² *A forgotten dream.*]

— You might as well
 Hunt half a day for a forgotten dream.

Wordsworth, Hart-Leap Well.

And fatten'd; not with all their help to boot,
 Unto the thousandth parcel of the truth,
 My song might shadow forth that saintly smile,
 How merely, in her saintly looks, it wrought.
 And, with such figuring of Paradise,
 The sacred strain must leap, like one that meets
 A sudden interruption to his road.
 But he, who thinks how ponderous the theme,
 And that 'tis laid upon a mortal shoulder,
 May pardon, if it tremble with the burden.
 The track, our venturous keel must furrow, brooks
 No unribb'd pinnacle, no self-sparing pilot.

"Why doth my face," said Beatrice, "thus
 Enamor thee, as that thou dost not turn
 Unto the beautiful garden, blossoming
 Beneath the rays of Christ? Here is the rose,¹
 Wherein the Word Divine was made incarnate;
 And here the lilies,² by whose odor known
 The way of life was follow'd." Prompt I heard
 Her bidding, and encounter'd once again
 The strife of aching vision. As, erewhile, [cloud.
 Through glance of sun-light, stream'd through broken
 Mine eyes a flower-besprinkled mead have seen;
 Though veil'd themselves it shade: so saw I there
 Legions of splendors, on whom burning rays
 Shed lightnings from above; yet saw I not [virtue!
 The fountain whence they flow'd. Oh gracious
 Thou, whose broad stamp is on them, higher up
 Thou didst exalt thy glory,³ to give room
 To my o'erlabor'd sight; when at the name
 Of that fair flower,⁴ whom duly I invoke
 Both morn and eve, my soul with all her might
 Collected, on the goodliest ardor fix'd.

¹ *The rose*] The Virgin Mary, who, says Lombardi, is termed by the church, *Rosa Mystica*. "I was exalted like a palm-tree in Engaddi, and as a rose-plant in Jericho." *Ecclesiasticus*, xxiv. 14.

² *The lilies*.] The Apostles. "And give ye a sweet savor as frankincense, and flourish as a lily." *Ecclesiasticus*, xxxix. 14.

³ *Thou didst exalt thy glory*.] The divine light retired upwards, to render the eyes of Dante more capable of enduring the spectacle which now presented itself.

⁴ ——— *The name of that fair flower*.] The name of the Virgin.

And, as the bright dimensions of the star
 In heaven excelling, as once here on earth,
 Were, in my eye-balls livelily portray'd;
 Lo! from within the sky a cresset¹ fell,
 Circling in fashion of a diadem;
 And girt the star; and, hovering, round it wheel'd.
 Whatever melody sounds sweetest here,
 And draws the spirit most unto itself,
 Might seem a rent cloud, when it grates the thunder;
 Compared unto the sounding of that lyre,²
 Wherewith the goodliest sapphire,³ that inlays
 The floor of heaven, was crown'd. "Angelic love
 I am, who thus with hovering flight enwheel
 The lofty rapture from that womb inspired,
 Where our desire did dwell: and round thee so,
 Lady of Heaven! will hover; long as thou
 Thy Son shall follow, and diviner joy
 Shall from thy presence gild the highest sphere."

Such close was to the circling melody:
 And, as it ended, all the other lights
 Took up the strain, and echoed Mary's name.

The robe,⁴ that with its regal folds enwraps
 The world, and with the nearer breath of God
 Doth burn and quiver, held so far retired
 Its inner hem and skirting over us,
 That yet no glimmer of its majesty
 Had stream'd unto me: therefore were mine eyes
 Unequal to pursue the crowned flame,⁵
 That towering rose, and sought the seed⁶ it bore.
 And like to babe, that stretches forth its arms
 For very eagerness toward the breast,
 After the milk is taken; so outstretch'd
 Their wavy summits all the fervent band,
 Through zealous love to Mary: then, in view,

¹ *A cresset.*] The angel Gabriel.

² *That lyre.*] By synecdoche, the lyre is put for the angel.

³ *The goodliest sapphire.*] The Virgin.

⁴ *The robe.*] The ninth heaven, the primum mobile, that enfolds and moves the eight lower heavens.

⁵ *The crowned flame.*] The Virgin, with the angel hovering over her.

⁶ *The seed.*] Our Saviour.

There halted; and "Regina Cœli"¹ sang
So sweetly, the delight hath left me never.

Oh! what o'erflowing plenty is up-piled
In those rich-laden coffers,² which below
Sow'd the good seed, whose harvest now they keep
Here are the treasures tasted, that with tears
Were in the Babylonian exile³ won,
When gold had fail'd them. Here, in synod high
Of ancient council with the new convened,
Under the Son of Mary and of God,
Victorious he⁴ his mighty triumph holds,
To whom the keys of glory were assign'd.

CANTO XXIV.

ARGUMENT.

Saint Peter examines Dante touching Faith, and is contented with his answers.

"OH ye! in chosen fellowship advanced
To the great supper of the blessed Lamb,
Whereon who feeds hath every wish fulfill'd;
If to this man through God's grace be vouchsafed
Foretaste of that, which from your table falls,
Or ever death his fated term prescribed;
Be ye not heedless of his urgent will:
But may some influence of your sacred dews
Sprinkle him. Of the fount ye alway drink,
Whence flows what most he craves." Beatrice spake;
And the rejoicing spirits, like the spheres

¹ *Regina Cœli.*] "The beginning of an anthem, sung by the church at Easter, in honor of our Lady." *Volpi.*

² *Those rich-laden coffers.*] Those spirits, who, having sown the seed of good works on earth, now contain the fruit of their pious endeavors.

³ *In the Babylonian exile.*] During their abode in this world.

⁴ *He.*] St. Peter, with the other holy men of the Old and New Testament.

On firm-set poles revolving, trail'd a blaze
 Of comet splendor: and as wheels, that wind
 Their circles in the horologe, so work
 The stated rounds, that to the observant eye
 The first seemed still, and as it flew, the last;
 E'en thus their carols¹ weaving variously,
 They, by the measure paced, or swift or slow,
 Made me to rate the riches² of their joy.

From that,³ which I did note in beauty most
 Excelling, saw I issue forth a flame
 So bright, as none was left more goodly there,
 Round Beatrice thrice it wheel'd about,
 With so divine a song, that fancy's ear
 Records it not; and the pen passeth on,
 And leaves a blank: for that our mortal speech,
 Nor e'en the inward shaping of the brain,
 Hath colors fine enough to trace such folds.⁴

¹ *Their carols.*] Carole. The annotator on the Monte Cassino MS. observes, "carolæ dicuntur tripudium quoddam quod fit saliendo, ut Napolitani faciunt et dicunt." The word had also that signification, which is now the only one that common use attaches to it. "Au tiers jour il s'en partit," (the king of Cyprus coming from Canterbury to Edward III.) "et chevaucha le chemin de Londres; et fit tant qu'il vint a Altrem; ou le roi se tenoit, et grand foison de Seigneurs appareillés pour le recevoir. Ce fut un dimenche a heure de relevee qu'il vint là. Si eut entre celle heure et le souper grans dances et grans karolles. Là estoit le jeune Seigneur de Coucy qui s'efforçoit debien danser et de bien chanter quand son tour venoit, &c." *Froissart*, vol. i. cap. 219. Fol. edit., 1559.

These folke, of which I tell you so,
 Upon a karole wenten tho:
 A ladie karoled hem, that hight
 Gladnesse, blissfull, and light,
 Well could she sing and lustely.

Chaucer, Romaunt of the Rose, Edit. 1602, fol. 112.

I saw her daunce so comely,
 Carol and sing so swetely.

Chaucer, The Dreame, or Booke of the Duchesse, fol. 231.

² *The riches.*] Lombardi here reads with the Nidobeatina edition, "dalla ricchezza," instead of "della ricchezza," and construes it of the amplitude of the circles, according to which the poet estimated their greater or less degree of velocity. I have followed the other commentators.

³ *From that.*] Saint Peter.

⁴ *Such folds.*] Pindar has the same bold image:

ὑμνων πτυχᾶς. O. l. 170.

which both the Scholiast and Heyne, I think erroneously, understand of the return of the strophes. Since this note was written, I have found the same interpretation of Pindar's expression as that I had adopted, in the manuscript notes on that poet collected by Mr. St. Amand, and preserved in the Bodleian Library, No. 42. "Notandum: maximum decus vestimenti antiquitus *sinus* existimabantur, ita ut vix unquam a poetis tam Græcis quam Latinis vestis pulchra describatur sine hoc adjuncto."

"Oh saintly sister mine! thy prayer devout
Is with so vehement affection urged,
Thou dost unbind me from that beauteous sphere."

Such were the accents towards my lady breathed
From that blest ardor, soon as it was stay'd;
To whom she thus: "Oh everlasting light
Of him, within whose mighty grasp our Lord
Did leave the keys, which of this wondrous bliss
He bare below! tent¹ this man as thou wilt,
With lighter probe or deep, touching the faith,
By the which thou didst on the billows walk.
If he in love, in hope, and in belief,
Be stedfast, is not hid from thee: for thou
Hast there thy ken, where all things are beheld
In liveliest portraiture. But since true faith
Has peopled this fair realm with citizens;
Meet is, that to exalt its glory more,
Thou, in his audience, shouldst thereof discourse."

Like to the bachelor, who arms himself,
And speaks not, till the master have proposed
The question, to approve,² and not to end it;
So I, in silence, arm'd me, while she spake,
Summoning up each argument to aid;
As was behooveful for such questioner,
And such profession: "As good Christian ought,
Declare thee, what is faith?" Whereat I raised
My forehead to the light, whence this had breathed
Then turn'd to Beatrice; and in her looks
Approval met, that from their inmost fount
I should unlock the waters. "May the grace,
That giveth me the captain of the church
For confessor," said I, "vouchsafe to me
Apt utterance for my thoughts;" then added: "Sire!

¹ *Tent.*] *Tenta*. The word "tent," *try*, is used by our old writers, who, I think, usually spell it "taint;" as Massinger, *Parliament of Love*, act iv. sc. 3. "Do not fear, I have a staff to taint, and bravely."

² *To approve.*] "Per approbarla." Landino has "*aiutarla*." "The bachelor, or disputant in the school, arms or prepares himself to discuss the question proposed by the master, whose business it is to terminate it." Such is Vellutello's interpretation; and it has the merit of being, at least, more intelligible than Lombardi's, who, without reason, accuses the other commentators, except Venturi (whose explanation he rejects,) of passing over the difficulty.

E'en as set down by the unerring style
 Of thy dear brother, who with thee conspired
 To bring Rome unto the way of life,
 Faith¹ of things hoped is substance, and the proof
 Of things not seen; and herein doth consist
 Methinks its essence."—"Rightly hast thou deem'd,"
 Was answer'd; "if thou well discern, why first
 He hath defined it substance, and then proof "

"The deep things," I replied, "which here I scan
 Distinctly, are below from mortal eye
 So hidden, they have in belief alone
 Their being; on which credence, hope sublime
 Is built: and, therefore substance, it intends.
 And inasmuch as we must needs infer
 From such belief our reasoning, all respect
 To other view excluded; hence of proof
 'The intention is derived.'" Forthwith I heard:
 "If thus, whate'er by learning men attain,
 Were understood; the sophist would want room
 To exercise his wit." So breathed the flame
 Of love; then added: "Current² is the coin
 Thou utter'st, both in weight and in alloy.
 But tell me, if thou hast it in thy purse."

"Even so glittering and so round," said I,
 "I not a whit misdoubt of its assay."

Next issued³ from the deep-imbosom'd splendor:

¹ *Faith.*] Hebrews, xi. 1. So Marino, in one of his sonnets, which he calls *Divozioni*:

Fede è sustanza di sperate cose,
 E delle non visibili argomento.

² *Current.*] "The answer thou hast made, is right; but let me know if thy inward persuasion be conformable to thy profession."

³ *Next issued.*] "We find that the more men have been acquainted with the practice of Christianity, the greater evidence they have had of the truth of it, and been more fully and rationally persuaded of it. To such I grant that there are such powerful evidences of the truth of the doctrine of Christ by the effectual workings of the Spirit of God upon their souls, that all other arguments, as to their own satisfaction, may fall short of these. As to which, those verses of the poet Dantes, rendered into Latin by F. S., are very pertinent and significant; for when he had introduced the Apostle Peter, asking him what it was which his faith was founded on, he answers,

Deinde exivit ex luce profunda
 Quæ illic splendebat pretiosa gemma,
 Super quam omnis virtus fundatur.

i. e. That God was pleased by immediate revelation of himself, to discover that divine truth to the world whereon our faith doth stand as on

"Say, whence the costly jewel, on the which
Is founded every virtue, came to thee."

"The flood," I answer'd, "from the Spirit of God
Rain'd down upon the ancient bond and new,¹
Here is the reasoning that convinceth me
So feelingly, each argument beside
Seems blunt, and forceless, in comparison."

Then heard I: "Wherefore holdest thou that each,
The elder proposition and the new,
Which so persuade thee, are the voice of heaven?"

"The works, that follow'd, evidence their truth;"
I answer'd: "Nature did not make for these
The iron hot, or on her anvil mould them."

"Who voucheth to thee of the works themselves,"
Was the reply, "that they in very deed
Are that they purport? None hath sworn so to thee."

"That all the world," said I, "should have been
turn'd

its sure foundation ; but when the Apostle goes on to inquire how he
knew this at first came from God, his answer to that is,

— larga pluvia
Spiritus Sancti, quæ est diffusa
Super veteres et super novas membranas
Est syllogismus ille qui eam mihi conclusit
Adeo acute, ut præ illa demonstratione
Omnis demonstratio alia mihi videatur obtusa.

i. e. That the spirit of God doth so fully discover itself both in the Old
and New Testament, that all other arguments are but dull and heavy if
compared with this." *Stillingfleet, Or. Sa.* b. ii. chap. ix. sect. xix. § 4.
The reader will perceive that our learned divine has made an error in
his quotation of this passage.

¹ *The ancient bond and new.*] The Old and New Testament.

² *That all the world.*] "We cannot conceive how the world should
be at first induced to believe without manifest and uncontrolled
miracles. For as Chrysostom speaks, *εἰ σημείων χωρὶς ἐπεισαν, πολλῶ
μείζον τὸ θαῦμα φαίνεται.* It was the greatest miracle of all, if the
world should believe without miracles. Which the poet Dantes hath
well expressed in the twenty-fourth Canto of Paradise. For when the
Apostle is there brought in, asking the poet upon what account he took
the Scriptures of the Old and New Testament to be the word of God ;
his answer is,

Probatio quæ verum hoc mihi recludit,
Sunt opera, quæ secuta sunt, ad quæ Natura
Non candefecit ferrum unquam aut percussit incudem.

i. e. The evidence of that is the Divine power of miracles which was in
those who deliver'd those things to the world. And when the Apostle
catechiseth him further, how he knew those miracles were such as they
pretended to be, viz. that they were true and divine ; his answer is,

Si orbis terræ sese convertit ad Christianismum
Inquebam ego, sine miraculis ; hoc unum
Est tale, ut reliqua non sint ejus centesima pars.

i. e. If the world should be converted to the Christian faith without mira-

To Christian, and no miracle been wrought,
 Would in itself be such a miracle,
 The rest were not an hundredth part so great.
 E'en thou went'st forth in poverty and hunger
 To set the goodly plant, that, from the vine
 It once was, now is grown unsightly bramble."

That ended, through the high celestial court
 Resounded all the spheres, "Praise we one God!"
 In song of most unearthly melody.
 And when that Worthy¹ thus, from branch to branch,
 Examining, had led me, that we now
 Approach'd the topmost bough; he straight resumed:
 "The grace, that holds sweet dalliance with thy soul,
 So far discreetly hath thy lips unclosed;
 That, whatsoe'er has past them, I commend.
 Behooves thee to express, what thou believest,
 The next; and, whereon, thy belief hath grown."

"Oh saintly sire and spirit!" I began,
 "Who seest that, which thou didst so believe,
 As to outstrip² feet younger than thine own,
 Toward the sepulchre; thy will is here,
 That I the tenor of my creed unfold;
 And thou, the cause of it, hast likewise ask'd.
 And I reply: I in one God believe ;

cles, this would be so great a miracle, that others were not to be compared with it. I conclude this, then, with that known saying of St. Austin, *Quisquis adhuc prodigia, ut credat, inquirat, magnum est ipse prodigium qui mundo credente non credit*: He that seeks for miracles still to induce him to faith, when the world is converted to the Christian faith, he needs not seek for prodigies abroad; he wants only a looking-glass to discover one. For, as he goes on, *Unde temporibus eruditus, et omne quod fieri non potest respicientibus, sine ullis miraculis nimium mirabiliter incredibilia credidit mundus?* Whence came it to pass that in so learned and wary an age as that was which the Apostles preach'd in, the world without miracles should be brought to believe things so strangely incredible as those were which Christ and his Apostles preach'd." *Stillfleet, Or. Sa. b. ii. chap. x. sect. v. § 1.* Donne, in his Sermons, (Vol. ii. p. 215, fol. edit.) quotes a similar passage from Augustine, and applies it to the demand for miracles, made by Roman Catholics on Protestants.

¹ *That worthy.*] Quel Baron. In the next Canto, St. James is called "Barone." So in Boccaccio, G. vi. N. 10, we find "Baron Messer Santo Antonio."

² *As to outstrip.*] Venturi insists that the poet has here "made a slip:" for that John came first to the sepulchre, though Peter was the first to enter it. But let Dante have leave to explain his own meaning, in a passage from his third book *De Monarchiâ*: "*Dicit etiam Johannes ipsum (scilicet Petrum) introiisse subito, cum venit in monumentum, videns alium discipulum cunctantem ad ostium,*" p. 146.

One sole eternal Godhead, of whose love
 All heaven is moved, himself unmoved the while.
 Nor demonstration physical alone,
 Or more intelligential and abstruse,
 Persuades me to this faith: but from that truth
 It cometh to me rather, which is shed
 Through Moses; the rapt Prophets; and the Psalms;
 The Gospel; and what ye yourselves did write,
 When ye were gifted of the holy Ghost.
 In three eternal Persons I believe;
 Essence threefold and one; mysterious league
 Of union absolute, which, many a time,
 The word of gospel lore upon my mind
 Imprints: and from this germ, this firstling spark
 The lively flame dilates; and, like heaven's star,
 Doth glitter in me." As the master hears,
 Well pleased, and then enfoldeth in his arms
 The servant, who hath joyful tidings brought,
 And having told the errand keeps his peace;
 Thus benediction uttering with song,
 Soon as my peace I held, compass'd me thrice
 The apostolic radiance, whose behest
 Had oped my lips: so well their answer pleased.

CANTO XXV.

ARGUMENT.

Saint James questions our poet concerning Hope. Next Saint John appears; and, on perceiving that Dante looks intently on him, informs him that he, Saint John, had left his body resolved into earth, upon the earth; and that Christ and the Virgin alone had come with their bodies into heaven.

IF e'er the sacred poem, that hath made
 Both heav'n and earth copartners in its toil,
 And with lean abstinence, through many a year,
 Faded my brow, be destined to prevail
 Over the cruelty, which bars me forth

Of the fair sheep-fold,¹ where, a sleeping lamb,
 The wolves set on and fain had worried me,
 With other voice, and fleece of other grain,
 I shall forthwith return; and, standing up
 At my baptismal font, shall claim the wreath
 Due to the poet's temples: for I there
 First enter'd on the faith, which maketh souls
 Acceptable to God: and, for its sake,²
 Peter had then circled my forehead thus.

Next from the squadron, whence had issued forth
 The first fruit of Christ's vicars on the earth,
 Toward us moved a light, at view whereof
 My Lady, full of gladness, spake to me:
 "Lo! lo! behold the peer of mickle might,
 That makes Galicia throng'd with visitants."³

As when the ring-dove by his mate alights:
 In circles, each about the other wheels,
 And, murmuring, coos his fondness: thus saw I
 One, of the other' great and glorious prince,
 With kindly greeting, hail'd; extolling, both,
 Their heavenly banqueting: but when an end

¹ *The fair sheep-fold.*] Florence, whence he was banished.

² *For its sake.*] For the sake of that faith.

³ *Galicia throng'd with visitants.*] See Mariana, Hist. lib. xi. cap. xiii. "En el tiempo," &c. "At the time that the sepulchre of the apostle St. James was discovered, the devotion for that place extended itself not only over all Spain, but even round about to foreign nations. Multitudes from all parts of the world came to visit it. Many others were deterred by the difficulty of the journey, by the roughness and barrenness of those parts, and by the incursions of the Moors, who made captives many of the pilgrims.—The canons of St. Eloy, afterwards, (the precise time is not known,) with a desire of remedying these evils, built, in many places, along the whole road, which reached as far as to France, hospitals for the reception of the pilgrims." In the *Convito*, p. 74, we find "*la galassia*, &c." "*the galaxy*, that is, the white circle which the common people call the way of St. James;" on which Biscioni remarks: "The common people formerly considered the milky way as a sign by night to pilgrims, who were going to St. James of Galicia; and this perhaps arose from the resemblance of the word *galaxy* to *Galicia*. I have often," he adds, "heard women and peasants call it the Roman road," "*la strada di Roma*."

Lo there (quod he) cast up thine eye,
 Se yondir, lo! the Galaxie,
 The whiche men clepe the milky way,
 For it is white, and some per fay
 Ycallin it han Watlynge Strete.

Chaucer, *The House of Fame*, b. ii.

¹ *One, of the other.*] Saint Peter and Saint James.

Was to their gratulation, silent, each,
 Before me sat they down, so burning bright,
 I could not look upon them. Smiling then,
 Beatrice spake: "Oh life in glory shrined!
 Who¹ didst the largess² of our kingly court
 Set down with faithful pen; let now thy voice,
 Of hope the praises, in this height resound.
 For well thou know'st, who figurest it as oft,³
 As Jesus, to ye three, more brightly shone."
 "Lift up thy head; and be thou strong in trust:
 For that, which hither from the mortal world
 Arriveth, must be ripen'd in our beam."

Such cheering accents from the second flame⁴
 Assured me; and mine eyes I lifted up⁵
 Unto the mountains, that had bow'd them late
 With over-heavy burden. "Sith our Liege
 Wills of his grace, that thou, or e'er thy death,

¹ *Who.*] The Epistle of St. James is here attributed to the elder apostle of that name, whose shrine was at Compostella, in Galicia. Which of the two was the author of it, is yet doubtful. The learned and candid Michaelis contends very forcibly for its having been written by James the Elder. Lardner rejects that opinion as absurd: while Benson argues against it, but is well answered by Michaelis, who, after all, is obliged to leave the question undecided. See his *Introduction to the New Testament*, translated by Dr. Marsh, ed. Cambridge, 1793, vol. iv. cap. xxvi. § 1, 2, 3. Mr. Horn supposes, that as the elder James "was put to death by Herod Agrippa, A. D. 44, (Acts xii.) it is evident that he was not the author of the epistle which bears the name of James, because it contains passages which refer to a later period, viz. v. 1-8, which intimates the then immediately approaching destruction of Jerusalem, and the subversion of the Jewish polity." *Introduction to the Critical Study and Knowledge of the Holy Scriptures*, Ed. 1818, vol. ii. p. 600.

² *Largess.*] He appears to allude to the Epistle of James, chap. i. v. 5. "If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and it shall be given him." Or, to v. 17: "Every good gift and every perfect gift is from above, and cometh down from the Father of lights." Some editions, however, read "*l'allegrezza*," "*joy*," instead of "*la larghezza*."

³ *As oft.*] Landino and Venturi, who read "*Quanto*," explain this, that the frequency with which James had commended the virtue of hope, was in proportion to the brightness in which Jesus had appeared at his transfiguration. Vellutello, who reads "*Quante*," supposes that James three times recommends patient hope in the last chapter of his Epistle; and that Jesus, as many times, showed his brightness to the three disciples; once when he cleansed the lepers (Luke v.); again when he raised the daughters of Jairus (Mark v.); and a third time when he was transfigured. As to Lombardi, who also reads "*Quante*," his construction of the passage seems to me scarcely intelligible.

⁴ *The second flame.*] St. James.

⁵ *I lifted up.*] "I looked up to the Apostles." "I will lift up mine eyes unto the hills, from whence cometh my help." *Psalms cxx. 1.*

In the most secret council with his lords
 Shouldst be confronted, so that having view'd
 The glories of our court, thou mayst therewith
 Thyself, and all who hear, invigorate
 With hope, that leads to blissful end; declare,
 What is that hope? how it doth flourish in thee?
 And whence thou hadst it?" Thus, proceeding still,
 The second light: and she, whose gentle love
 My soaring pennons in that lofty flight
 Escorted, thus preventing me, rejoin'd:
 "Among her sons, not one more full of hope,
 Hath the church militant: so 'tis of him
 Recorded in the sun, whose liberal orb
 Enlighteneth all our tribe: and ere his term
 Of warfare, hence permitted he is come,
 From Egypt to Jerusalem,¹ to see.
 The other points, both which² thou hast inquired,
 Not for more knowledge, but that he may tell
 How dear thou hold'st the virtue; these to him
 Leave I: for he may answer thee with ease,
 And without boasting, so God give him grace."

Like to the scholar, practised in his task,
 Who, willing to give proof of diligence,
 Seconds his teacher gladly; "Hope,"³ said I,
 "Is of the joy to come a sure expectance,
 The effect of grace divine and merit preceding.
 This light from many a star, visits my heart;
 But flow'd to me, the first, from him who sang
 The songs of the Supreme; himself supreme
 Among his tuneful brethren. 'Let all hope
 In thee,' so spake his anthem,⁴ 'who have known
 Thy name;' and, with my faith, who know not that?

¹ *From Egypt to Jerusalem.*] From the lower world to heaven.

² *Both which.*] One point Beatrice has herself answered; "how that hope flourishes in him." The other two remain for Dante to resolve.

³ *Hope.*] This is from the Sentences of Petrus Lombardus. "Est autem spes virtus, quâ spiritualia et æterna bona sperantur, id est cum fiduciâ expectantur. Est enim spes certa expectatio futuræ beatitudinis, veniens ex Dei gratiâ et ex meritis præcedentibus vel ipsam spem, quam naturâ præest charitas ut rem speratam, id est beatitudinem æternam. Sine meritis enim aliquid sperare non spes, sed præsumptio dici potest." *Pet. Lomb. Sent. lib. iii. dist. 26, Ed. Bas. 1486, fol.*

⁴ *His anthem.*] "They that know thy name will put their trust in thee." *Psalm ix. 10.*

From thee, the next, distilling from his spring,
 In thine epistle, fell on me the drops
 So plenteously, that I on others shower
 The influence of their dew." While as I spake,
 A lamping, as of quick and volley'd lightning,
 Within the bosom of that mighty sheen¹
 Play'd tremulous; then forth these accents breathed:
 "Love for the virtue, which attended me
 Even to the palm, and issuing from the field,
 Glows vigorous yet within me; and inspires
 To ask of thee, whom also it delights,
 What promise thou from hope, in chief, dost win."

"Both scriptures, new and ancient," I replied,
 "Propose the mark (which even now I view)
 For souls beloved of God. Isaias² saith,
 'That, in their own land, each one must be clad
 In twofold vesture;' and their proper land
 Is this delicious life. In terms more full,
 And clearer far, thy brother³ hath set forth
 This revelation to us, where he tells
 Of the white raiment destined to the saints."
 And, as the words were ending, from above,
 "They hope in thee!" first heard we cried: whereto
 Answer'd the carols all. Amidst them next,
 A light of so clear amplitude emerged,
 That winter's month⁴ were but a single day,
 Were such a crystal in the Cancer's sign.

Like as a virgin⁵ riseth up, and goes,
 And enters on the mazes of the dance;

¹ *That mighty sheen.*] The spirit of St. James.

² *Isaias.*] "He hath clothed me with the garments of salvation, he hath covered me with the robe of righteousness." Chap. lxi. 10.

³ *Thy brother.*] St. John in the Revelation, vii. 9.

⁴ *Winter's month.*] "If a luminary, like that which now appeared, were to shine throughout the month following the winter solstice, during which the constellation Cancer appears in the east at the setting of the sun, there would be no interruption to the light, but the whole month would be as a single day."

⁵ *Like as a virgin.*] There is a pretty counterpart to this simile in the *Quadriregio* of Frezzi:

Poi come donna, che fa reverenza
 Lassando il ballo, tal' atto fè ella.

Lib. iv. cap. v.

Then as a lady, when she leaves the dance,
 Maketh obeisance, even so did she.

Though gay, yet innocent of worse intent,
 Than to do fitting honor to the bride :
 So I beheld the new effulgence come
 Unto the other two, who in a ring
 Wheel'd as became their rapture. In the dance,
 And in the song, it mingled. And the dame
 Held on them fix'd her looks; e'en as the spouse,
 Silent, and moveless. "This¹ is he, who lay
 Upon the bosom of our pelican:
 This he, into whose keeping, from the cross,
 The mighty charge was given." Thus she spake:
 Yet therefore nought the more removed her sight
 From marking them: or e'er her words began,
 Or when they closed. As he, who looks intent,
 And strives with searching ken, how he may see
 The sun in his eclipse, and, through desire
 Of seeing, looseth power of sight; so I²
 Peer'd on that last resplendence, while I heard:
 "Why dazzlest thou thine eyes in seeking that,
 Which here abides not? Earth my body is,
 In earth; and shall be, with the rest, so long,
 As till our number equal the decree
 Of the Most High. The two³ that have ascended
 In this our blessed cloister, shine alone
 With the two garments. So report below."

As when, for ease of labor, or to shun
 Suspected peril, at a whistle's breath,
 The oars, erewhile dash'd frequent in the wave,
 All rest: the flamy circle at that voice
 So rested; and the mingling sound was still,

The same writer has another more like that in the text.

Come donzella, c'ha a guidar la danza,
 Che a chi l'invita reverenzia face,
 E po' incomincia vergognosa e manza,
 Così colei, &c. Lib. iv. cap. ii.

¹ *This.*] St. John, who reclined on the bosom of our Saviour, and to whose charge Jesus recommended his mother.

² *So I.*] He looked so earnestly, to descry whether St. John were present there in body, or in spirit only; having had his doubts raised by that saying of our Saviour's: "If I will, that he tarry till I come, what is that to thee?"

³ *The two.*] Christ and Mary, whom he has described in the last Canto but one, as rising above his sight.

Which from the trinal band, soft-breathing, rose.
 I turn'd, but ah! how trembled in my thought,
 When, looking at my side again to see
 Beatrice, I descried her not; although,
 Not distant, on the happy coast she stood.

CANTO XXVI.

ARGUMENT.

Saint John examines our poet touching Charity. Afterwards Adam tells when he was created, and placed in the terrestrial Paradise; how long he remained in that state; what was the occasion of his fall; when he was admitted into heaven; and what language he spake.

WITH dazzled eyes, whilst wondering I remain'd
 Forth of the beamy flame,¹ which dazzled me,
 Issued a breath, that in attention mute
 Detain'd me; and these words it spake: "Twere well
 That, long as till thy vision, on my form
 O'erspent, regain its virtue, with discourse
 Thou compensate the brief delay. Say then,
 Beginning, to what point thy soul aspires:
 And meanwhile rest assured, that sight in thee
 Is but o'erpower'd a space, not wholly quench'd;
 Since thy fair guide and lovely, in her look
 Hath potency, the like to that, which dwelt
 In Ananias' hand."² I answering thus:
 "Be to mine eyes the remedy, or late
 Or early, at her pleasure; for they were
 The gates, at which she enter'd, and did light
 Her never-dying fire. My wishes here
 Are centred: in this palace is the weal,
 That Alpha and Omega is, to all
 The lessons love can read me." Yet again
 The voice, which had dispersed my fear when dazed

¹ *The beamy flame.*] St. John.

² *Ananias' hand.*] Who, by putting his hand on St. Paul, restored his sight. *Acts, ix., 17.*

With that excess, to converse urged, and spake:
 "Behooves thee sift more narrowly thy terms;
 And say, who levell'd at this scope thy bow."

"Philosophy," said I, "hath arguments,
 And this place hath authority enough,
 To imprint in me such love: for, of constraint,
 Good, inasmuch as we perceive the good,
 Kindles our love; and in degree the more,
 As it comprises more of goodness in 't.
 The essence then, where such advantage is,
 That each good, found without it, tis nought else
 But of his light the beam, must needs attract
 The soul of each one, loving, who the truth
 Discerns, on which this proof is built. Such truth
 Learn I from him,¹ who shows me the first love
 Of all intelligential substances
 Eternal: from his voice I learn, whose word
 Is truth; that of himself to Moses saith,
 'I will make² all my good before thee pass.'
 Lastly, from thee I learn, who chief proclaim'st
 E'en at the outset³ of thy heralding,
 In mortal ears the mystery of heaven."

"Through human wisdom, and the authority
 Therewith agreeing," heard I answer'd, "keep
 The choicest of thy love for God. But say,
 If thou yet other cords within thee feel'st,
 That draw thee toward him; so that thou report
 How many are the fangs, with which this love
 Is grappled to thy soul." I did not miss,
 To what intent the eagle of our Lord⁴
 Had pointed his demand; yea, noted well
 The avowal which he led to; and resumed:

¹ *From him.*] Some suppose that Plato is here meant, who, in his Banquet, makes Phædrus say: ὁμολογείται ὁ ἔρως ἐν τοῖς πρεσβυτάτοις εἶναι, πρεσβυτάτος δὲ ὢν, μεγίστων ἀγαθῶν ἡμῖν αἰτιὸς ἐστίν. "Love is confessedly amongst the eldest of beings; and being the eldest, is the cause to us of the greatest goods." Plat. Op. tom. x. p. 177. Bip. ed. Others have understood it of Aristotle; and others, of the writer who goes by the name of Dionysius the Areopagite, referred to in the twenty-eighth Canto.

² *I will make.*] Exodus, xxxiii. 19.

³ *At the outset.*] John i. 1. &c.

⁴ *The eagle of our Lord.*] St. John.

“All grappling bonds, that knit the heart to God,
 Confederate to make fast our charity.
 The being of the world; and mine own being;
 The death which He endured, that I should live;
 And that, which all the faithful hope, as I do;
 To the foremention'd lively knowledge join'd;
 Have from the sea of ill love saved my bark,
 And on the coast secured it of the right.
 As for the leaves,¹ that in the garden bloom,
 My love for them is great, as is the good
 Dealt by the eternal hand, that tends them all.”

I ended: and therewith a song most sweet
 Rang through the spheres; and “Holy, holy, holy,”
 Accordant with the rest, my lady sang.
 And as a sleep is broken and dispersed
 Through sharp encounter of the nimble light,
 With the eye's spirit running forth to meet
 The ray, from membrane on to membrane urged
 And the upstartled wight loathes that he sees;
 So, at his sudden waking, he misdeems
 Of all around him, till assurance waits
 On better judgment: thus the saintly dame
 Drove from before mine eyes the motes away,
 With the resplendence of her own, that cast
 Their brightness downward, thousand miles below
 Whence, I my vision, clearer than before,
 Recover'd; and well nigh astounded, ask'd
 Of a fourth light, that now with us I saw.

And Beatrice: “The first living soul,²
 That ever the first virtue framed, admires
 Within these rays his Maker.” Like the leaf,
 That bows its lithe top till the blast is blown;
 By its own virtue rear'd, then stands aloof:
 So I, the whilst she said, awe-stricken bow'd.
 Then eagerness to speak embolden'd me;
 And I began: “Oh fruit! that wast alone
 Mature, when first engender'd; ancient father!
 That doubly seest in every wedded bride
 Thy daughter, by affinity and blood;

¹ *The leaves.*] Created beings.

² *The first living soul.*] Adam.

Devoutly as I may, I pray thee hold
 Converse with me: my will thou seest: and I
 More speedily to hear thee, tell it not."

It chanceth oft some animal bewrays,
 Through the sleek covering¹ of his furry coat,
 The fondness, that stirs in him, and conforms
 His outside seeming to the cheer within:
 And in like guise was Adam's spirit moved
 To joyous mood, that through the covering shone,
 Transparent, when to pleasure me it spake:
 "No need thy will be told, which I untold
 Better discern, than thou whatever thing
 Thou hold'st most certain: for that will I see
 In Him, who is truth's mirror; and Himself,
 Parhelion² unto all things, and nought else, [God
 To Him. This wouldst thou hear: how long since,
 Placed in that high garden, from whose bounds
 She led me up this ladder, steep and long;
 What space endured my season of delight;
 Whence truly sprang the wrath that banish'd me;
 And what the language, which I spake and framed.
 Not that I tasted³ of the tree, my son,
 Was in itself the cause of that exile,
 But only my transgressing of the mark
 Assign'd me. There, whence⁴ at thy lady's hest

¹ *Covering.*] Lombardi's explanation of this passage is somewhat ludicrous. By "un animal covert," he understands, not an animal in its natural covering of fur or hair, but one drest up with clothes, as a dog, for instance, "so clad for sport," "un cane per trastullo coperto." Chaucer describes, as one of the tokens of pleasure in a dog, "the smoothing down of his hairs."

It came and crept to me as low,
 Right as it had me yknow,
 Held down his head and joynd his eares
 And laid all smooth downe his heares.

The Dreame of Chaucer, or Booke of the Duchesse, Ed. 1602, fol. 229.

² *Parhelion.*] Who enlightens and comprehends all things; but is himself enlightened and comprehended by none.

³ *Not that I tasted.*] So Frezzi:—

— per colpa fù l' uom messo in bando,
 Non solamente per gustar del pomo;
 Ma perch' e' trapassò di Dio il comando.

Il Quadriv., lib. iv. cap. i.

⁴ *Whence.*] That is, from Limbo. See Hell, Canto ii. 53. Adam says that 5232 years elapsed from his creation to the time of his deliverance, which followed the death of Christ.

The Mantuan moved him, still was I debarr'd
 This council, till the sun had made complete,
 Four thousand and three hundred rounds and twice
 His annual journey; and, through every light
 In his broad pathway, saw I him return,
 Thousand save seventy times, the whilst I dwelt
 Upon the earth. The language¹ I did use
 Was worn away, or ever Nimrod's race
 Their unaccomplishable work began.
 For nought,² that man inclines to, e'er was lasting;
 Left by his reason free, and variable
 As is the sky that sways him. That he speaks,
 Is nature's prompting: whether thus, or thus,
 She leaves to you, as ye do most affect it.
 Ere I descended into hell's abyss,
 El³ was the name on earth of the Chief Good,
 Whose joy enfolds me: Eli then 'twas call'd.
 And so beseemeth: for, in mortal's, use⁴
 Is as the leaf upon the bough: that goes,
 And other comes instead. Upon the mount
 Most high above the waters, all my life,⁵
 Both innocent and guilty, did but reach
 From the first hour, to that which cometh next
 (As the sun changes quarter) to the sixth."

¹ *The language.*] *Hac forma locutionis locutus est Adam, hac forma locuti sunt omnes posteri ejus usque ad ædificationem turris Babel. De Vulg. Eloq. lib. i. cap. vi. "This form of speech Adam used; this, all his posterity until the building of the tower of Babel."*

² *For nought.*] There is a similar passage in the *De Vulg. Eloq. lib. i. cap. ix.* "Since, therefore, all our language, except that which was created together with the first man by God, has been repaired according to our own will and pleasure, after that confusion, which was nothing else than a forgetfulness of the former; and since man is a being most unstable and variable, our language can neither be lasting nor continuous; but, like other things which belong to us, as customs and dress, must be varied by distances of places and times."

³ *El.*] Some read *Un*, "One," instead of *El*: but the latter of these readings is confirmed by a passage from Dante's *Treatise de Vulg. Eloq. lib. i. cap. iv.* "Quod prius vox primi loquentis sonaverit, viro sane mentis in promptu esse non dubito ipsum fuisse quod Deus est, videlicet El." St. Isidore in the *Origines*, lib. vii. cap. i. had said, "Primum apud Hebræos Dei nomen El dicitur."

⁴ *Use.*] From Horace, *Ars Poet.* 62.

⁵ *All my life.*] "I remained in the terrestrial Paradise only to the seventh hour." In the *Historia Scolastica* of Petrus Comestor, it is said of our first parents: "Quidam tradant eos fuisse in Paradiso septem horas," f. 9, ed. Par. 1513, 4to.

CANTO XXVII

ARGUMENT.

Saint Peter bitterly rebukes the covetousness of his successors in the apostolic see, while all the heavenly host sympathize in his indignation: they then vanish upwards. Beatrice bids Dante again cast his view below. Afterwards they are borne into the ninth heaven, of which she shows him the nature and properties; blaming the perverseness of man, who places his will on low and perishable things.

THEN "Glory to the Father, to the Son,
And to the Holy Spirit," rang aloud
Throughout all Paradise; that with the song
My spirit reel'd, so passing sweet the strain.
And what I saw was equal ecstasy:
One universal smile¹ it seem'd of all things;
Joy past compare; gladness unutterable;
Imperishable life of peace and love;
Exhaustless riches, and unmeasured bliss.

Before mine eyes stood the four torches² lit:
And that,³ which first had come, began to wax
In brightness; and, in semblance, such became,
As Jove might be, if he and Mars were birds,
And interchanged their plumes. Silence ensued,
Through the blest quire; by Him, who here appoints
Vicissitude of ministry, enjoin'd;
When thus I heard: "Wonder not, if my hue
Be changed; for, while I speak, these shalt thou see
All in like manner change with me. My place
He⁴ who usurps on earth, (my place, ay, mine,
Which in the presence of the Son of God
Is void), the same hath made my cemetery

¹ One universal smile.]

Ivi ogni cosa intorno m'assembra
Un' allegrezza di giocondo riso.

Frezzi, Il Quadriv. lib. iv. cap. ii

—— all things smiled.

Milton, P. L. b. viii. 265.

² Four torches.] St. Peter, St. James, St. John, and Adam.

³ That.] St. Peter, who looked as the plane Jupiter would, if it assumed the sanguine appearance of Mars.

⁴ He.] Boniface VIII.

A common sewer of puddle and of blood:
 The more below his triumph, who from hence
 Malignant fell." Such color,¹ as the sun,
 At eve or morning, paints an adverse cloud,
 Then saw I sprinkled over all the sky.
 And as the unblemish'd dame, who, in herself
 Secure of censure, yet at bare report
 Of other's failing, shrinks with maiden fear;
 So Beatrice, in her semblance, changed:
 And such eclipse in heaven, methinks, was seen,
 When the Most Holy suffer'd. Then the words
 Proceeded, with voice, alter'd from itself
 So clean, the semblance did not alter more.
 "Not to this end was Christ's spouse with my blood,
 With that of Linus, and of Cletus,² fed;
 That she might serve for purchase of base gold:
 But for the purchase of this happy life,
 Did Sextus, Pius, and Callixtus bleed,
 And Urban;³ they, whose doom was not without
 Much weeping seal'd. No purpose was of ours,⁴
 That on the right hand of our successors,
 Part of the Christian people should be set,
 And part upon their left; nor that the keys,
 Which were vouchsafed me, should for ensign serve
 Unto the banners; that do levy war
 On the baptized: nor I, for sigil-mark,
 Set upon sold and lying privileges:
 Which makes me oft to bicker and turn red.
 In shepherd's clothing, greedy wolves⁵ below
 Range wide o'er all the pastures. Arm of God!

¹ *Such color.*]

Qui color infectis adversi solis ab ictu,
 Nubibus esse solet; aut purpureæ Auroræ.

Ovid. Met. lib. iii., 184

² *Of Linus, and of Cletus.*] Bishops of Rome in the first century.

³ *Did Sextus, Pius, and Callixtus bleed,*

And Urban.] The former two, bishops of the same see, in the second; and the others, in the fourth century.

⁴ *No purpose was of ours.*] "We did not intend that our successors should take any part in the political divisions among Christians; or that my figure (the seal of St. Peter) should serve as a mark to authorise iniquitous grants and privileges."

⁵ *Wolves.*] Wolves shall succeed to teachers, grievous wolves.

Milton, P. L. b. xii. 508.

Why longer sleep'st thou? Cahorsines and Gascons¹
 Prepare to quaff our blood. Oh good beginning!
 To what a vile conclusion must thou stoop.
 But the high providence, which did defend,
 Through Scipio, the world's empery for Rome,
 Will not delay its succor: and thou, son,²
 Who through thy mortal weight shalt vet again
 Return below, open thy lips, nor hide
 What is by me not hidden." As a flood
 Of frozen vapors streams adown the air,
 What time the she-goat³ with her skiey horn
 Touches the sun; so saw I there stream wide
 The vapors, who with us had linger'd late,
 And with glad triumph deck the ethereal cope.
 Onward my sight their semblances pursued;
 So far pursued, as till the space between
 From its reach sever'd them: whereat the guide
 Celestial, marking me no more intent,
 On upward gazing, said, "Look down, and see
 What circuit thou hast compast." From the hour⁴
 When I before had cast my view beneath,
 All the first region overpast I saw,
 Which from the midmost to the boundary winds;
 That onward, thence, from Gades,⁵ I beheld
 The unwise passage of Laertes' son;
 And hitherward the shore,⁶ where thou, Europa
 Madest thee a joyful burden; and yet more
 Of this dim spot had seen, but that the sun,⁷

¹ *Cahorsines and Gascons.*] He alludes to Jacques d'Ossa, a native of Cahors, who filled the papal chair in 1316, after it had been two years vacant, and assumed the name of John XXII., and to Clement V. a Gascon, of whom see Hell, Canto xix. 86, and note.

² *Thou, son.*] *Beatrus Petrus—multaque locutus est, et docuit me de veteri testamento, de hominibus etiam adhuc in seculo adhuc viventibus plura peccata intonuit mihi, precepitque, ut ea quæ de illis audieram eis referrem. Alberici Visio, § 45.*

³ *The she-goat.*] When the sun is in Capricorn.

⁴ *From the hour.*] Since he had last looked (see Canto xxii.) he perceived that he had passed from the meridian circle to the eastern horizon; the half of our hemisphere, and a quarter of the heaven.

⁵ *From Gades.*] See Hell, Canto xxvi. 106.

⁶ *The shore.*] Phœnicia, where Europa, the daughter of Agenor, mounted on the back of Jupiter, in the shape of a bull.

⁷ *The sun.*] Dante was in the constellation of Gemini, and the sun in Aries. There was, therefore, part of those two constellations, and the whole of Taurus, between them.

A constellation off and more, had ta'en
His progress in the zodiac underneath.

Then by the spirit, that doth never leave
Its amorous dalliance with my lady's looks,
Back with redoubled ardor were mine eyes
Led unto her: and from her radiant smiles,
When as I turn'd me, pleasure so divine
Did lighten on me, that whatever bait
Or art or nature in the human flesh,
Or in its limn'd resemblance, can combine
Through greedy eyes to take the soul withal,
Were, to her beauty, nothing. Its boon influence
From the fair nest of Leda¹ rapt me forth,
And wafted on into the swiftest heaven.

What place for entrance Beatrice chose,
Y may not say; so uniform was all,
Liveliest and loftiest. She my secret wish
Divined; and, with such gladness, that God's love
Seem'd from her visage shining, thus began:
"Here is the goal, whence motion on his race
Starts: motionless the centre, and the rest
All moved around. Except the soul divine,
Place in this heaven is none; the soul divine,
Wherein the love, which ruleth o'er its orb,
Is kindled, and the virtue, that it sheds:
One circle, light and love, enclaspng it,
As this doth clasp the others; and to Him,
Who draws the bound, its limit only known.
Measured itself by none, it doth divide
Motion to all, counted unto them forth,
As by the fifth or half ye count forth ten. [seest:
The vase, wherein time's roots² are plunged, thou

¹ *The fair nest of Leda.*] "From the Gemini;" thus called, because Leda was the mother of the twins. Castor and Pollux.

² *Time's roots.*] "Here," says Beatrice, "are the roots, from whence time springs: for the parts, into which it is divided, the other heavens must be considered." And she then breaks out into an exclamation on the degeneracy of human nature, which does not lift itself to the contemplation of divine things. Thus in the *Quadriregio*, lib. ii. cap. vi.

Il tempo, e'l ciel, che sopra noi è volto,
E una cosa, e non voltando il cielo,
Ciò che da tempo pende saria tolto.

Time, and the heaven that turneth o'er our heads,
Are but as one; and if the heaven turn'd not,
That, which depends on time, were dōpe away.

Look elsewhere for the leaves. Oh mortal lust!
 That canst not lift thy head above the waves
 Which whelm and sink thee down. The will in man
 Bears goodly blossoms; but its ruddy promise
 Is, by the dripping of perpetual rain,
 Made mere abortion: faith and innocence
 Are met with but in babes; each taking leave,
 Ere cheeks with down are sprinkled: he, that fasts
 While yet a stammerer, with his tongue let loose
 Gluts every food alike in every moon:
 One, yet a babbler, loves and listens to
 His mother; but no sooner hath free use
 Of speech, than he doth wish her in her grave.
 So suddenly doth the fair child of him,¹
 Whose welcome is the morn and eve his parting,
 To negro blackness change her virgin white.

"Thou, to abate thy wonder, note, that none²
 Bears rule in earth; and its frail family
 Are therefore wanderers. Yet before the date,³
 When, through the hundredth in his reckoning dropt,
 Pale January must be shoved aside
 From winter's calendar, these heavenly spheres
 Shall roar so loud, that fortune shall be fain⁴
 To turn the poop, where see hath now the prow;
 So that the fleet run onward: and true fruit,
 Expected long, shall crown at last the bloom."

¹ *The fair child of him.*] There is something very similar in our Author's *Treatise de Monarchiâ*, lib. i. p. 104. "Humanum genus filius est cœli quod est perfectissimum in omni opere suo. Generat enim homo hominem et sol juxta secundum in Naturali Auditu." This, therefore, is intended for a philosophical truth, and not for a figure, as when Pindar calls "the day" "child of the sun:"

— Ἀμέραν
 — παῖδ' Ἀλίου

OL. ii. 59.

² *None.*] Because, as has been before said, the shepherds are become wolves.

³ *Before the date.*] "Before many ages are past; before those fractions, which are dropt in the reckoning of every year, shall amount to so large a portion of time, that January shall be no more a winter month." By this periphrasis is meant "in a short time;" as we say familiarly, such a thing will happen before a thousand years are over, when we mean, it will happen soon. Thus Petrarch:—

Ben sa ch' il prova, e fiati cosa piana
 Anzi mill' anni.

Trionfo d' Amore cap. i.

⁴ *Fortune shall be fain.*] The commentators, in general, suppose, that our poet here argues that great reform, which he vainly hoped would

CANTO XXVIII

ARGUMENT.

Still in the ninth heaven, our poet is permitted to behold the divine essence; and then sees, in three hierarchies, the nine choirs of angels. Beatrice clears some difficulties which occur to him on this occasion.

So she, who doth imparadise my soul,
 Had drawn the veil from off our present life,
 And bared the truth of poor mortality:
 When lo! as one who, in a mirror, spies
 The shining of a flambeau at his back,
 Lit sudden ere he deem of its approach,
 And turneth to resolve him, if the glass
 Have told him true, and sees the record faithful
 As note is to the metre; even thus,
 I well remember, did befall to me,
 Looking upon the beauteous eyes, whence love
 Had made the leash to take me. As I turn'd;
 And that which none, who in that volume¹ looks,
 Can miss of, in itself apparent, struck
 My view; a point I saw, that darted light
 So sharp, no lid, unclosing, may bear up
 Against its keenness. The least star we ken
 From hence, had seem'd a moon; set by its side,
 As star by side of star. And so far off,
 Perchance, as is the halo from the light
 Which paints it, when most dense the vapor spreads;
 There wheel'd about the point a circle of fire,
 More rapid than the motion which surrounds,
 Speediest, the world. Another this enring'd;
 And that a third, the third a fourth, and that

follow on the arrival of the Emperor Henry VII. in Italy. Lombardi refers the prognostication of Can Grande della Scala: and when we consider that this Canto was not finished till after the death of Henry, as appears from the mention that is made of John XXII., it cannot be denied but the conjecture is probable. Troya (*Veltro Allegorico*, p. 186) suggests Matteo Visconti, or Castruccio Castracani, as the expected reformer.

¹ *That volume.*] The ninth heaven; as Vellutello, I think, rightly interprets it.

A fifth encompass'd; which a sixth next bound;
 And over this, a seventh, following, reach'd
 Circumference so ample, that its bow,
 Within the span of Juno's messenger,
 Had scarce been held entire. Beyond the seventh
 Ensued yet other two. And every one,
 As more in number distant from the first,
 Was tardier in motion: and that glow'd
 With flame most pure, that to the sparkle of truth,
 Was nearest; as partaking most, methinks,
 Of its reality. The guide beloved
 Saw me in anxious thought suspense, and spake:
 "Heaven, and all nature, hangs upon that point.¹
 The circle thereto most conjoin'd observe;
 And know, that by intenser love its course
 Is, to this swiftness, wing'd." To whom I thus:
 "It were enough; nor should I further seek,
 Had I but witness'd order, in the world
 Appointed, such as in these wheels is seen.
 But in the sensible world such difference² is,
 That in each round shows more divinity,
 As each is wider from the centre. Hence,
 If in this wondrous and angelic temple,
 That hath, for confine, only light and love,
 My wish may have completion, I must know,
 Wherefore such disagreement is between
 The exemplar and its copy; for myself,
 Contemplating, I fail to pierce the cause."

¹ *Heaven, and all nature, hangs upon that point.*] ἐκ τῆς αὐτῆς ἀρχῆς ἡρτηται ὁ οὐρανὸς καὶ ἡ φύσις. *Aristot. Metaph. lib. xii. c. 7.* "From that beginning depend heaven and nature."

² *Such difference.*] The material world and the intelligential (the copy and the pattern) appear to Dante to differ in this respect, that the orbits of the latter are more swift, the nearer they are to the centre, whereas the contrary is the case with the orbits of the former. The seeming contradiction is thus accounted for by Beatrice. In the material world, the more ample the body is, the greater is the good, of which it is capable; supposing all the parts to be equally perfect. But in the intelligential world, the circles are more excellent and powerful, the more they approximate to the central point, which is God. Thus the first circle, that of the seraphim, corresponds to the ninth sphere, or primum mobile; the second, that of the cherubim, to the eighth sphere, or heaven of fixed stars; the third, or circle of thrones, to the seventh sphere, or planet of Saturn; and in like manner throughout the two other trines of circles and spheres.

— In orbs

Of circuit inexpressible they stood,

Orb within orb,

Milton, P. L. b. v. 596.

"It is no marvel, if thy fingers foil'd
 Do leave the knot untied; so hard 'tis grown
 For want of tenting." Thus she said: "But take,"
 She added, "if thou wish thy cure, my words,
 And entertain them subtly. Every orb,
 Corporeal, doth proportion its extent
 Unto the virtue through its parts diffused.
 The greater blessedness preserves the more.
 The greater is the body (if all parts
 Share equally) the more is to preserve.
 Therefore the circle, whose swift course enwheels
 The universal frame, answers to that
 Which is supreme in knowledge and in love.
 Thus by the virtue, not the seeming breadth
 Of substance, measuring, thou shalt see the heavens
 Each to the intelligence that ruleth it,
 Greater to more, and smaller unto less,
 Suited in strict and wondrous harmony."

As when the north¹ blows from his milder cheek
 A blast, that scours the sky, forthwith our air,
 Clear'd of the rack that hung on it before,
 Glitters; and, with his beauties all unveil'd,
 The firmament looks forth serene, and smiles:
 Such was my cheer, when Beatrice drove
 With clear reply the shadows back, and truth
 Was manifested, as a star in heaven.
 And when the words were ended, not unlike
 To iron in the furnace, every cirque,
 Ebullient, shot forth scintillating fires:
 And every sparkle shivering to new blaze,
 In number² did outmillion the account
 Reduplicate upon the chequer'd board.
 Then heard I echoing on, from choir to choir,
 "Hosanna," to the fixed point, that holds,

¹ *The north.*] By "ond' è più leno," some understand that point from whence "the wind is mildest;" others, that "in which there is most force." The former interpretation is probably right.

² *In number.*] The sparkles exceeded the number which would be produced by the sixty-four squares of a chess-board, if for the first we reckoned one; for the next, two; for the third, four; and so went on doubling to the end of the account.

And shall for ever hold them to their place,
From everlasting, irremovable.

Musing awhile I stood: and she, who saw
My inward meditations, thus began:

"In the first circles, they, whom thou beheld'st,
Are seraphim and cherubim. Thus swift
Follow their hoops, in likeness to the point,
Near as they can, approaching; and they can
The more, the loftier their vision. Those
That round them fleet, gazing the Godhead next,
Are thrones; in whom the first trine ends. And all
Are blessed, even as their sight descends
Deeper into the truth, wherein rest is
For every mind. Thus happiness hath root
In seeing, not in loving, which of sight
Is aftergrowth. And of the seeing such
The meed, as unto each, in due degree,
Grace and good-will their measure have assign'd.
The other trine, that with still opening buds
In this eternal springtide blossom fair,
Fearless of bruising from the nightly ram,¹
Breathe up in warbled melodies threefold
Hosannas, blending ever; from the three,
Transmitted, hierarchy of gods, for aye
Rejoicing; dominations² first; next them,
Virtues; and powers the third; the next to whom
Are princedoms and archangels, with glad round
To tread their festal ring, and last, the band
Angelical, disporting in their sphere.
All, as they circle in their orders, look
Aloft; and, downward, with such sway prevail,
That all with mutual impulse tend to God.
These once a mortal view beheld. Desire,
In Dionysius,³ so intensely wrought,

¹ *Fearless of bruising from the nightly ram.*] Not injured, like the productions of our spring, by the influence of autumn, when the constellation Aries rises at sunset.

² *Dominations.*]

Hear, all ye angels, progeny of light,
Thrones, dominations, princedoms, virtues, powers.

Milton, P. L., b. v. 602

³ *Dionysius.*] The Areopagite, in his book de Cœlesti Hierarchiâ

That he, as I have done, ranged them; and named
 Their orders, marshal'd in his thought. From him,
 Dissentient, one refused his sacred read.
 But soon as in this heaven his doubting eyes
 Were open'd, Gregory¹ at his error smiled.
 Nor marvel, that a denizen of earth
 Should scan such secret truth; for he had learnt²
 Both this and much beside of these our orbs,
 From an eye-witness to heaven's mysteries."

CANTO XXIX.

ARGUMENT.

Beatrice beholds, in the mirror of divine truth, some doubts which had entered the mind of Dante. These she resolves; and then digresses into a vehement reprehension of certain theologians and preachers in those days, whose ignorance or avarice induced them to substitute their own inventions for the pure word of the Gospel.

No longer,³ than what time Latona's twins
 Cover'd of Libra and the fleecy star,
 Together both, girding the horizon hang;
 In even balance, from the zenith poised;
 Till from that verge, each, changing hemisphere,

¹ *Gregory.*] Gregory the Great. "Novem vero angelorum ordines diximus; quia videlicet esse, testante sacro eloquio, scimus: Angelos, archangelos, virtutes, potestates, principatus, dominationes, thronos, cherubin atque seraphin." *Divi Gregorii, Hom. xxxiv. f. 125, ed. Par. 1518, fol.*

² *He had learnt.*] Dionysius, he says, had learnt from St. Paul. It is almost unnecessary to add, that the book, above referred to, which goes under his name, was the production of a later age. In Bishop Bull's seventh sermon, which treats of the different degrees of beatitude in heaven, there is much that resembles what is said on the same subject by our poet. The learned prelate, however, appears a little inconsistent, when, after having blamed Dionysius the Areopagite, "for reckoning up exactly the several orders of the angelical hierarchy, as if he had seen a muster of the heavenly host before his eyes," (v. i. p. 313,) he himself then speaks rather more particularly of the several orders in the celestial hierarchy, than he is warranted in doing by holy Scripture.

³ *No longer.*] As short a space, as the sun and moon are in changing hemispheres, when they are opposite to one another, the one under the sign of Aries, and the other under that of Libra, and both hang, for a moment, poised as it were in the hand of the zenith.

Part the nice level; e'en so brief a space
 Did Beatrice's silence hold. A smile
 Sat painted on her cheek; and her fix'd gaze
 Bent on the point, at which my vision fail'd:
 When thus, her words resuming, she began:
 "I speak, nor what thou wouldst inquire, demand
 For I have mark'd it, where all time and place
 Are present. Not for increase to himself
 Of good, which may not be increased, but forth
 To manifest his glory by its beams;
 Inhabiting his own eternity,
 Beyond time's limit or what bound soe'er
 To circumscribe his being; as he will'd,
 Into new natures, like unto himself,
 Eternal love unfolded: nor before,
 As if in dull inaction, torpid, lay.
 For, not in process of before or aft,¹
 Upon these waters moved the Spirit of God.
 Simple and mix'd, both form and substance,² forth
 To perfect being started, like three darts
 Shot from a bow three-corded. And as ray
 In crystal, glass, and amber, shines entire,
 E'en at the moment of its issuing; thus
 Did, from the eternal Sovereign, beam entire
 His threefold operation,³ at one act

¹ *For, not in process of before or aft.*] There was neither "before nor after," no distinction, that is, of time, till the creation of the world.

² *Simple and mix'd, both form and substance.*] Simple and unmixed form answers to "pure intelligence," v. 33, (*puro atto*) the highest of created being; simple and unmixed substance, to "mere power," v. 33, (*pura potenza*) the lowest; and form mixed with substance, to "intelligence and power," v. 35, (*potenzia con atto*) that which holds the middle place between the other two. This, which appears sufficiently plain, Lombardi has contrived to perplex; not being aware of the high sense in which our poet here and elsewhere uses the word "forma," as the Greek writers employed the term *μορφή*, and particularly Saint Paul, *Philippians*, ii. 6. The following is a remarkable instance in our language: "A man, though he have one form already, viz. the natural soul; it hinders not but he may have also another, the quickening Spirit of God." *Henry More Disc. xiii.*

³ *His threefold operation.*] He means that spiritual beings, brute matter, and the intermediate part of the creation which participates both of spirit and matter, were produced at once.

For, as there are three natures, schoolmen call
 One corporal only, th' other spiritual,
 Like single; so there is a third commixt
 Of body and spirit together, placed betwixt
 Those other two.

Ben Johnson, Euphonia

Produced coeval. Yet, in order, each
 Created his due station knew: those highest,
 Who pure intelligence were made; mere power,
 The lowest; in the midst, bound with strict league,
 Intelligence and power, unsever'd bond.
 Long tract of ages by the angels past,
 Ere the creating of another world,
 Described on Jerome's pages,¹ thou hast seen.
 But that what I disclose to thee is true,
 Those penmen,² whom the Holy Spirit moved,
 In many a passage of their sacred book,
 Attest; as thou by diligent search shall find:
 And reason,³ in some sort, discerns the same,
 Who scarce would grant the heavenly ministers,
 Of their perfection void, so long a space.
 Thus when and where these spirits of love were made,
 Thou know'st, and how: and, knowing, hast allay'd
 Thy thirst, which from the triple question⁴ rose.
 Ere one had reckon'd twenty, e'en so soon,
 Part of the angels fell: and, in their fall,

¹ *On Jerome's pages.*] St. Jerome had described the angels as created long before the rest of the universe: an opinion which Thomas Aquinas controverted; and the latter, as Dante thinks, had Scripture on his side. "Sex millia nondum nostri orbis implentur anni; et quantas prius æternitates, quanta tempora, quantas sæculorum origines fuisse arbitrandum est, in quibus Angeli, Throni, Dominationes, cæteræque Virtutes servierint Deo; et absque temporum vicibus atque mensuris Deo iubente substitierint." *Hieronym. In Epist. ad Titum*, i. Paris edit. 1706, tom. iv. part. i. p. 411. "Dicendum, quod supra hoc invenitur duplex sanctorum doctorum sententia, illa tamen probabilius videtur, quod angeli simul cum creatura corporea sunt creati. Angeli enim sunt quedam pars universi. Non enim constituunt per se unum universum, sed tam ipsi quam creatura corporea in constitutionem unius universi conveniunt. Quod apparet ex ordine unius creaturæ ad aliam. Ordo enim rerum adinvicem est bonum universi. Nulla autem pars perfecta est a suo toto separata. Non est igitur probabile, ut Deus cujus perfecta sunt opera, ut dicitur Deuter. 32. creaturam angelicam seorsum ante alias creaturas creaverit. Quamvis contrarium non sit reputandum erroneum, præcipue propter sententiam Greg. Nazian. cujus tanta est in doctrina Christiana auctoritas, ut nullus unquam ejus dictis calumniam inferre præsumpserit sicut nec Athanasii Documentis, ut Hieron. dicit." *Thomas Aquinas, Summa Theolog. P. i. m. Quæst. LXI. art. iii.*

² *Those penmen.*] As in Genesis, i. 1, and Ecclesiasticus, xviii. 1.

³ *Reason.*] The heavenly ministers (motori) would have existed to no purpose if they had been created before the corporeal world, which they were to govern.

⁴ *The triple question.*] He had wished to know where, when, and how the angels had been created, and these three questions had been resolved.

Confusion to your elements¹ ensued.

The others kept their station: and this task,
Whereon thou look'st, began, with such delight.
That they surcease not ever, day nor night,
Their circling. Of that fatal lapse the cause
Was the curst pride of him, whom thou hast seen
Pent² with the world's incumbrance. Those, whom
here

Thou seest, were lowly to confess themselves
Of his free bounty, who had made them apt
For ministries so high: therefore their views
Were, by enlightening grace and their own merit,
Exalted; so that in their will confirm'd
They stand, nor fear to fall. For do not doubt,
But to receive the grace, which Heaven vouchsafes,
Is meritorious,³ even as the soul
With prompt affection welcometh the guest.
Now, without further help, if with good heed
My words thy mind have treasured, thou henceforth
This consistory round about mayst scan,
And gaze thy fill. But, since thou hast on earth
Heard vain disputers, reasoners in the schools,
Canvass the angelic nature, and dispute
Its powers of apprehension, memory, choice;
Therefore, 'tis well thou take from me the truth,
Pure and without disguise; which they below,
Equivocating, darken and perplex.

"Know thou, that, from the first, these substances,
Rejoicing in the countenance of God,
Have held unceasingly their view, intent
Upon the glorious vision, from the which
Nought absent is nor hid: where then no change
Of newness, with succession, interrupts,

¹ *Elements.*] Alimenti was sometimes put for elementi, by the old Tuscan writers. See the notes to Redi's *Bacco in Toscana*, vol. i. p. 125. Redi, *Opere*, 8°. Milan, 1809. There is therefore no necessity for the alteration made in some editions.

² *Pent.*] See Hell, Canto xxxiv. 105.

³ *Meritorious.*] The collator of the Monte Casino MS. boasts of that being the only text which has "meritorio," "concistorio," and "adju-torio." The reading is probably right, but I find it is in Landino's edition of 1484, and Vellutello's of 1544; and it may perhaps, be in many others.

Remembrance, there, needs none to gather up
Divided thought and images remote.

"So that men, thus at variance with the truth,
Dream, though their eyes be open; reckless some
Of error; others well aware they err,
To whom more guilt and shame are justly due.
Each the known track of sage philosophy
Deserts, and has a by-way of his own:
So much the restless eagerness to shine,
And love of singularity, prevail.
Yet this, offensive as it is, provokes
Heaven's anger less, than when the book of God
Is forced to yield to man's authority,
Or from its straightness warp'd: no reckoning made
What blood the sowing of it in the world
Has cost; what favor for himself he wins,
Who meekly clings to it. The aim of all
Is how to shine: e'en they, whose office is
To preach the gospel, let the gospel sleep,
And pass their own inventions off instead.
One tells, how at Christ's suffering the wan moon
Sent back her steps, and shadow'd o'er the sun
With intervenient disk, as she withdrew:
Another, how the light shrouded itself
Within its tabernacle, and left dark
The Spaniard, and the Indian, with the Jew.
Such fables Florence in her pulpit hears,
Bandied about more frequent, than the names
Of Bindi and of Lapi¹ in her streets.
The sheep,² meanwhile, poor witless ones, return
From pasture, fed with wind: and what avails
For their excuse, they do not see their harm?
Christ said not to his first conventicle,
'Go forth and preach impostures to the world,'
But gave them truth³ to build on; and the sound

¹ *Of Bindi and of Lapi.*] Common names of men at Florence.

² *The sheep.*] So Milton, *Lycidas*:—

The hungry sheep look up and are not fed,
But swoln with wind and the rank mist they draw
Rot inwardly.

³ *Gave them truth.*] "Go ye into all the world, and preach the gospel
to every creature." *Mark*, xvi. 15.

Was mighty on their lips: nor needed they,
 Beside the Gospel, other spear or shield,
 To aid them in their warfare for the faith.
 The preacher¹ now provides himself with store
 Of jests and gibes; and, so there be no lack
 Of laughter, while he vents them, his big cowl
 Distends, and he has won the meed he sought:
 Could but the vulgar catch a glimpse the while
 Of that dark bird which nestles in his hood,
 They scarce would wait to hear the blessing said,
 Which now the dotards hold in such esteem,
 That every counterfeit, who spreads abroad
 The hands of holy promise, finds a throng
 Of credulous fools beneath. Saint Anthony
 Fattens with this his swine,² and others worse
 Than swine, who diet at his lazy board,
 Paying with unstamp metal³ for their fare.

“But (for we far have wander’d) let us seek
 The forward path again; so as the way
 Be shorten’d with the time. No mortal tongue,
 Nor thought of man, hath ever reach’d so far,
 That of these natures he might count the tribes.
 What Daniel⁴ of their thousands hath reveal’d,
 With finite number, infinite conceals.
 The fountain, at whose source these drink their
 beams,
 With light supplies them in as many modes,
 As the are splendors that it shines on: each
 According to the virtue it conceives,
 Differing in love and sweet affection.

¹ *The preacher.*] Thus Cowper, Task, b. ii.

———’Tis pitiful
 To court a grin, when you should woo a soul, &c.

² ——— *Saint Anthony*

Fattens with this his swine.] On the sale of these blessings, the brothers of St. Anthony supported themselves and their paramours. From behind the swine of St. Anthony, our poet levels a blow at the object of his inveterate enmity, Boniface VIII., from whom, “in 1297, they obtain the dignity and privileges of an independent congregation.” See Mosheim’s Eccles. History, in Dr. Maclaine’s Translation, v. ii. cent. xi. p. ii. c. ii. § 28.

³ *With unstamp metal.*] With false indulgences.

⁴ *Daniel.*] “Thousand thousands ministered unto him, and ten thousand times ten thousand stood before him.” *Daniel*, vii. 10.

Look then how lofty and how huge in breadth
 The eternal might, which, broken and dispersed
 Over such countless mirrors, yet remains
 Whole in itself and one, as at the first."

CANTO XXX.

ARGUMENT.

Dante is taken up with Beatrice into the empyrean; and there having his sight strengthened by her aid, and by the virtue derived from looking on the river of light, he sees the triumph of the angels and of the souls of the blessed.

Noon's fervid hour perchance six thousand miles'
 From hence is distant; and the shadowy cone
 Almost to level on our earth declines;
 When, from the midmost of this blue abyss,
 By turns some star is to our vision lost.
 And straightway as the handmaid of the sun
 Puts forth her radiant brow, all, light by light,
 Fade; and the spangled firmament shuts in,
 E'en to the loveliest of the glittering throng.
 Thus vanish'd gradually from my sight
 The triumph, which plays ever round the point,
 That overcame me, seeming (for it did)
 Engirt² by that it girdeth. Wherefore love,
 With loss of other object, forced me bend
 Mine eyes on Beatrice once again.

If all, that hitherto is told of her,
 Were in one praise concluded, 'twere too weak
 To furnish out this turn.³ Mine eyes did look

¹ *Six thousand miles.*] He compares the vanishing of the vision to the fading away of the stars at dawn, when it is noon-day six thousand miles off, and the shadow, formed by the earth over the part of it inhabited by the poet is about to disappear.

² *Engirt.*] "Appearing to be encompassed by these angelic bands which are in reality encompassed by it."

³ *This turn.*] Questa vice. Hence perhaps Milton, P. L. b. viii. 402.

This turn hath made mends.

On beauty, such, as I believe in sooth,
 Not merely to exceed our human; but,
 That save its Maker, none can to the full
 Enjoy it. At this point o'erpower'd I fail;
 Unequal to my theme; as never bard
 Of buskin or of sock hath fail'd before.
 For as the sun doth to the feeblest sight,
 E'en so remembrance of that witching smile
 Hath dispossess'd my spirit of itself.
 Not from that day, when on this earth I first
 Beheld her charms, up to that view of them,
 Have I with song applausive ever ceased
 To follow; but now follow them no more;
 My course here bounded, as each artist's is,
 When it doth touch the limit of his skill.

She (such as I bequeath her to the bruit
 Of louder trump than mine, which hasteneth on,
 Urging its arduous matter to the close)
 Her words resumed, in gesture and in voice
 Resembling one accusom'd to command:
 "Forth¹ from the last corporeal are we come
 Into the heaven, that is unbodied light;
 Light intellectual, replete with love;
 Love of true happiness, replete with joy;
 Joy, that transcends all sweetness of delight.
 Here shalt thou look on either mighty host²
 Of Paradise; and one in that array,
 Which in the final judgement thou shalt see."

As when the lightning, in a sudden spleen
 Unfolded, dashes from the blinding eyes
 The visive spirits, dazzled and bedimm'd;
 So, round about me, fulminating streams
 Of living radiance play'd, and left me swathed
 And veil'd in dense impenetrable blaze.
 Such weal is in the love, that stills this heaven;
 For its own flame³ the torch thus fitting ever.

¹ *Forth.*] From the ninth sphere to the empyrean, which is mere light.

² *Either mighty host.*] Of angels, that remained faithful, and of beatified souls; the latter in that form which they will have at the last day.

³ *For its own flame.*] Thus disposing the spirits to receive its own beatific light.

No sooner to my listening ear had come
 The brief assurance, than I understood
 New virtue into me infused, and sight
 Kindled afresh, with vigor to sustain
 Excess of light however pure. I look'd;
 And, in the likeness of a river, saw
 Light flowing,¹ from whose amber-seeming waves
 Flash'd up effulgence, as they glided on
 'Twixt banks, on either side, painted with spring,
 Incredible how fair: and, from the tide,
 There ever and anon, outstarting, flew
 Sparkles instinct with life; and in the flowers
 Did set them, like to rubies chased in gold:
 Then, as if drunk with odors, plunged again
 Into the wondrous flood; from which, as one
 Re-enter'd, still another rose. "The thirst
 Of knowledge high, whereby thou art inflamed,
 To search the meaning of what here thou seest,
 The more it warms thee, pleases me the more.
 But first behooves thee of this water drink,
 Or e'er that longing be allay'd." So spake
 The day-star of mine eyes: then thus subjoin'd:
 "This stream; and these, forth issuing from its gulf,
 And diving back, a living topaz each;
 With all this laughter on its bloomy shores;
 Are but a preface, shadowy of the truth²
 They emblem: not that, in themselves, the things
 Are crude; but on thy part is the defect,
 For that thy views not yet aspire so high."

Never did babe that had outslept his wont,
 Rush, with such eager straining, to the milk,
 As I toward the water; bending me,
 To make the better mirrors of mine eyes

¹ *Light flowing.*] "And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb," *Rev. xxii. 1.*

Underneath a bright sea flow'd
 Of jasper or of liquid pearl.

Milton, P. L. b. iii. 518.

² *Shadowy of the truth.*]

Son di lor vero ombriferi prefazii.

So Mr. Coleridge, in his *Religious Musings*, v. 406.

Life is a vision shadowy of truth.

In the refining wave: and as the eaves
 Of mine eyelids¹ did drink of it, forthwith
 Seem'd it unto me turn'd from length to round.
 Then as a troop of maskers, when they put
 Their visors off, look other than before;
 The counterfeited semblance thrown aside:
 So into greater jubilee were changed
 Those flowers and sparkles; and distinct I saw,
 Before me, either court² of heaven display'd.

Oh prime enlightener! thou who gavest me strength
 On the high triumph of thy realm to gaze;
 Grant virtue now to utter what I kenn'd.

There is in heaven a light, whose goodly shine
 Makes the Creator visible to all
 Created, that in seeing him alone
 Have peace; and in a circle spreads so far,
 That the circumference were too loose a zone
 To girdle in the sun. All is one beam,
 Reflected from the summit of the first,
 That moves, which being hence and vigor takes.
 And as some cliff,³ that from the bottom eyes
 His image mirror'd in the crystal flood,
 As if to admire his brave appareling
 Of verdure and of flowers; so, round about,
 Eying the light, on more than million thrones,
 Stood, eminent, whatever from our earth
 Has to the skies return'd. How wide the leaves,
 Extended to their utmost, of this rose,
 Whose lowest step embosoms such a space
 Of ample radiance? Yet, nor amplitude
 Nor height impeded, but my view with ease
 Took in the full dimensions of that joy.

¹ — the eaves
Of mine eyelids.] Thus Shakspeare calls the eyelids "penthouse
 Mds." *Macbeth*, act. i. sc. 3.

² *Either court.*] See note to v. 44.

³ *As some cliff.*]

— A lake,
 That to the fringed bank with myrtle crown'd
 Her crystal mirror holds. *Milton, P. L. b. iv. 263.*

⁴ *My view with ease.*]

— Far and wide his eye commands;
 For sight no obstacle found here, nor shade,
 But all sun-shine. *Ibid. b. iii. 616.*

Near or remote, what their avails, where God
 Immediate rules, and Nature, awed, suspends
 Her sway? Into the yellow of the rose
 Perennial, which, in bright expansiveness,
 Lays forth its gradual blooming, redolent
 Of praises to the never-wintering sun,
 As one, who fain would speak yet holds his peace,
 Beatrice led me; and, "Behold," she said,
 "This fair assemblage; stoles of snowy white,
 How numberless. The city, where we dwell,
 Behold how vast; and these our seats how throng'd,
 Few now are wanting here. In that proud stall,¹
 On which, the crown, already o'er its state
 Suspended, holds thine eyes—or e'er thyself
 Mayst at the wedding sup,—shall rest the soul
 Of the great Harry,² he who, by the world
 Augustus hail'd, to Italy must come,
 Before her day be ripe. But ye are sick,
 And in your tetchy wantonness as blind,
 As is the bantling, that of hunger dies,
 And drives away the nurse. Nor may it be,
 That he,³ who in the sacred forum sways,
 Openly or in secret, shall with him
 Accordant walk: whom God will not endure
 I' the holy office long; but thrust him down
 To Simon Magus, where Alagna's priest⁴
 Will sink beneath him: such will be his meed."

¹ *In that proud stall.*] "Ostenditque mihi circa Paradisum lectum claris et splendidissimis operimentis adornatum—in quo lecto quendam jacere conspexi cujus nomen ab Apostolo audiui, sed prohibuit ne cui illud dicerem." *Alberici Visio*, § 31.

² *Of the great Harry.*] The Emperor Henry VII., who died in 1313 "Henry, Count of Luxemburgh, held the imperial power three years, seven months, and eighteen days, from his first coronation to his death. He was a man wise, and just, and gracious; brave and intrepid in arms; a man of honor, and a good Catholic; and although by his lineage he was of no great condition, yet he was of a magnanimous heart, much feared and held in awe; and if he had lived longer, would have done the greatest things." *G. Villani*, lib. ix. cap. i. Compare *Dino Compagni*, Muratori, *Rer. Ital. Script.* tom. ix. lib. iii. p. 524, and *Fazio degli Uberti*, *Dittamondo*, lib. ii. cap. 30.

³ *He.*] Pope Clement V. See *Canto xxvii.* 53.

⁴ *Alagna's priest.*] Pope Boniface VIII. *Hell*, *Canto xix.* 79.

CANTO XXXI.

ARGUMENT.

The poet expatiates further on the glorious vision described in the last Canto. On looking round for Beatrice, he finds that she has left him, and that an old man is at his side. This proves to be Saint Bernard, who shows him that Beatrice has returned to her throne, and then points out to him the blessedness of the Virgin Mother.

IN fashion, as a snow white rose, lay then
 Before my view the saintly multitude,¹ [while;
 Which in his own blood Christ espoused. Mean-
 That other host,² that soar aloft to gaze
 And celebrate his glory, whom they love,
 Hover'd around; and, like a troop of bees,³
 Amid the vernal sweets alighting now,
 Now, clustering, where their fragrant labor glows,
 Flew downward to the mighty flower, or rose
 From the redundant petals, streaming back
 Unto the steadfast dwelling of their joy.
 Faces had they of flame, and wings of gold:⁴
 The rest was whiter than the driven snow;
 And, as they flitted down into the flower,
 From range to range, fanning their plummy loins,
 Whisper'd the peace and ardor, which they won
 From that soft winnowing. Shadow none, the vast
 Interposition of such numerous flight
 Cast, from above, upon the flower, or view
 Obstructed aught. For, through the universe,
 Wherever merited, celestial light
 Glides freely, and no obstacle prevents.
 All there, who reign in safety and in bliss,

¹ *The saintly multitude.*] Human souls, advanced to this state of glory through the mediation of Christ.

² *That other host.*] The angels.

³ *Bees.*] Compare Homer, *Iliad*, ii. 87. Virg. *Æn.* i. 430, and Milton, *P. L.* b. i. 768.

⁴ *Wings of Gold.*]

—the middle pair

Skirted his loins and thigh with downy gold.

Milton, P. L. b. v. 282.

Agos long past or new, on one sole mark
Their love and vision fix'd. Oh, trinal beam
Of individual star, that charm'st them thus!
Vouchsafe one glance to gild our storm below.¹

If the grim brood,² from Arctic shores that roam'd
{Where Helice³ for ever, as she wheels,
Sparkles a mother's fondness on her son),
Stood in mute wonder 'mid the works of Rome
When to their view the Lateran arose⁴
In greatness more than earthly; I, who then
From human to divine had passed, from time
Unto eternity, and out of Florence
To justice and to truth, how might I choose
But marvel, too? 'Twixt gladness and amaze,
In sooth no will had I to utter aught,
Or hear. And, as a pilgrim, when he rests
Within the temple of his vow, looks round
In breathless awe, and hopes some time to tell
Of all its goodly state; e'en so mine eyes
Coursed up and down along the living light,
Now low, and now aloft, and now around,
Visiting every step. Looks I beheld,
Where charity in soft persuasion sat;
Smiles from within, and radiance from above;
And, in each gesture, grace and honor high.

¹ *To gild our storm below.*] To guide us through the dangers to which we are exposed in this tempestuous life.

² *If the grim brood.*] The northern hordes who invaded Rome. Landino justly observes, that "this is a most excellent comparison to show how great his astonishment was at beholding the realms of the blest."

³ *Helice.*] Callisto, and her son Arcas, changed into the constellations of the Greater Bear and Arctophylax, or Boötes. See Ovid. Met. lib. ii. fab. v. vi.

⁴ *The Lateran arose.*]

—quando Laterano
Alle cose mortali andò di sopra.

This reminds us of the celebrated passage in Akenside:—

Mark how the dread Pantheon stands,
Amid the domes of modern hands.

Ode xviii. b. i.

It is remarkable that Dante has no allusion to the magnificence of Gothic architecture, which was then in so much perfection, and which as Tiraboschi endeavors to show, by a passage in Cassiodorus, describing its peculiar character of slender columns and lanceated arches. was introduced into Italy so early as the end of the fifth century. Stor. della Lett. Ital. tom. iii. lib. 4

So roved my ken, and in its general form
All Paradise survey'd: when round I turn'd
With purpose of my lady to inquire
Once more of things, that held my thought suspense,
But answer found from other than I ween'd;
For, Beatrice when I thought to see,
I saw instead a senior, at my side,
Robed, as the rest, in glory. Joy benign
Glow'd in his eye, and o'er his cheek diffused,
With gestures such as spake a father's love.
And, "Whither is she vanish'd?" straight I ask'd.

"By Beatrice summon'd," he replied,
"I come to aid thy wish. Looking aloft
To the third circle from the highest, there
Behold her on the throne, wherein her merit
Hath placed her." Answering not, mine eyes I raised,
And saw her, where aloof she sat, her brow
A wreath reflecting of eternal beams.
Not from the centre of the sea so far
Unto the region of the highest thunder,
As was my ken from hers; and yet the form
Came through that medium down, unmix'd and pure.

"Oh Lady! thou in whom my hopes have rest;
Who, for my safety, hast not scorn'd, in hell
To leave the traces of thy footsteps mark'd;
For all mine eyes have seen, I to thy power
And goodness, virtue owe and grace. Of slave
Thou hast to freedom brought me: and no means,
For my deliverance apt, hast left untried.
Thy liberal bounty still toward me keep:
That, when my spirit, which thou madest whole,
Is loosen'd from this body, it may find
Favor with thee." So I my suit preferr'd:
And she, so distant, as appear'd, look'd down,
And smiled; then towards the eternal fountain turn'd

And thus the senior, holy and revered:
"That thou at length mayst happily conclude
Thy voyage (to which end I was dispatch'd.
By supplication moved and holy love),
Let thy upsoaring vision range, at large,
This garden through: for so, by ray divine

Kindred, thy ken a higher flight shall mount;
 And from heaven's queen, whom fervent I adore,
 All gracious aid befriend us: for that I
 And her own faithful Bernard."¹ Like a wight
 Who haply from Croatia wends to see
 Our Veronica;² and the while 'tis shown,
 Hangs over it with never-sated gaze,
 And, all that he hath heard revolving, saith
 Unto himself in thought: "And didst thou look
 E'en thus, Oh Jesus, my true Lord and God?
 And was this semblance thine?" So gazed I then
 Adoring; for the charity of him,³
 Who musing, in this world *that* peace enjoy'd,
 Stood livelily before me. "Child of grace!"
 Thus he began: "thou shalt not knowledge gain
 Of this glad being, if thine eyes are held
 Still in this depth below. But search around
 The circles, to the furthest, till thou spy
 Seated in state, the queen,⁴ that of this realm

¹ *Bernard.*] St. Bernard, the venerable abbot of Clairvaux, and the great promotor of the second crusade, who died A. D. 1153, in his sixty-third year. His sermons are called by Henault, "chefs-d'œuvres de sentimen et de force." *Abrégé Chron. de l' Hist. de Fr.* 1145. They have even been preferred to all the productions of the ancients, and the author has been termed the last of the fathers of the church. It is uncertain whether they were not delivered originally in the French tongue. *Ibid.* That the part he acts in the present poem should be assigned to him, appears somewhat remarkable, when we consider that he severely censured the new festival established in honor of the Immaculate Conception of the Virgin, and "opposed the doctrine itself with the greatest vigor, as it supposed her being honored with a privilege which belonged to Christ alone." *Dr. Maclaine's Mosheim*, vol. iii. cent. xii. part ii. c. iii. § 19.

² *Our Veronica.*] A vernicle had he sewed upon his cappe.
Chaucer, Prol. to the Canterbury Tales.

"Vernicle, diminutive of Veronike, Fr. A copy in miniature of the picture of Christ, which is supposed to have been miraculously imprinted upon a handkerchief preserved in the church of St. Peter at Rome. *Du Cange in v. Veronica.* Madox. Form. Angl. i. p. 428. Testam. Joh. de Nevill. an. 1386. Item Domino Archiepiscopo Eborum fratri meo, vestimentum rubeum de velvet cum le verouike (r. Veronike) in granis rosarum de super Brondata (r. broudata). It was usual for persons returning from pilgrimages, to bring with them certain tokens of the several places which they had visited; and therefore the Pardoner, who is just arrived from Rome, is represented with a vernicle sewed upon his cappe. See Pierce Plowman, 28, b." *Tyrwhitt's Glossary to Chaucer.* Our poet alludes to this custom in his Vita Nuova, p. 275. "Avvenne in quel tempo," &c. "It happened, at that time, that many people were going to see that blessed image, which Jesus Christ left to us for a pattern of his most beautiful form, which my lady now beholds in glory."

³ *Him.*] St. Bernard.

⁴ *The queen.*] The Virgin Mary.

Is sovereign." Straight mine eyes I raised; and
bright,

As, at the birth of morn, the eastern clime
Above the horizon, where the sun declines;
So to mine eyes, and upward, as from vale
To mountain sped, at the extreme bound, a part
Excell'd in lustre all the front opposed.
And as the glow burns ruddiest o'er the wave,
That waits the ascending team, which Phaeton
Ill knew to guide, and on each part the light
Diminish'd fades, intensest in the midst;
So burn'd the peaceful oriflamb,¹ and slack'd
On every side the living flame decay'd.
And in that midst their sportive pennons waved
Thousands of angels; in resplendence each
Distinct, and quaint adornment. At their glee
And carol, smiled the Lovely One of heaven,
That joy was in the eyes of all the blest.

Had I a tongue in eloquence as rich,
As is the coloring in fancy's loom,
'Twere all too poor to utter the least part
Of that enchantment. When he saw mine eyes
Intent on her, that charm'd him; Bernard gazed
With so exceeding fondness, as infused
Ardor into my breast, unfelt before.

¹ *Ori flamb.*] Menage on this word quotes the Roman des Roys
Lignages of Guillaume Ghyart.

Orflamme est une banniere
De cendal roujoyant et simple
Sans portraiture d'autre affaire.¹

CANTO XXXII.

ARGUMENT.

Saint Bernard shows him, on their several thrones, the other blessed souls, both of the old and new Testament; explains to him that their places are assigned them by grace, and not according to merit; and lastly, tells him that if he would obtain power to descry what remained of the heavenly vision, he must unite with him in supplication to Mary.

FREELY the sage though wrapt in musings high.
Assumed the teacher's part, and mild began:
"The wound, that Mary closed, she' open'd first,
Who sits so beautiful at Mary's feet.
The third in order, underneath her, lo!
Rachel with Beatrice: Sarah next;
Judith; Rebecca; and the gleaner-maid,
Meek ancestress¹ of him, who sang the songs
Of sore repentance in his sorrowful mood.
All, as I name them, down from leaf to leaf,
Are, in gradation, throned on the rose.
And from the seventh step, successively,
Adown the breathing tresses of the flower,
Still doth the file of Hebrew dames proceed.
For these are a partition wall, whereby
The sacred stairs are sever'd, as the faith
In Christ divides them. On this part, where blooms
Each leaf in full maturity, are set
Such as in Christ, or e'er he came, believed.
On the other, where an intersected space
Yet shows the semicircle void, abide
All they, who look'd to Christ already come.
And as our Lady on her glorious stool,
And they who on their stools beneath her sit,
This way distinction make; e'en so on his,
The mighty Baptist that way marks the line
(He who endured the desert, and the pains
Of martyrdom, and, for two years,² of hell,

¹ She.] Eve.

² Ancestress.] Ruth, the ancestress of David.

³ Two years.] The time that elapsed between the death of the Baptist and his redemption by the death of Christ.

Yet still continued holy), and beneath,
 Augustin;¹ Francis;² Benedict;³ and the rest,
 Thus far from round to round. So heaven's decree
 Forecasts, this garden equally to fill,
 With faith in either view, past or to come. [cleaves,
 Learn too, that downward from the step, which
 Midway, the twain compartments, none there are
 Who place obtain for merit of their own,
 But have through others' merit been advanced,
 On set conditions; spirits all released,
 Ere for themselves they had the power to choose.
 And, if thou mark and listen to them well,
 Their childish looks and voice declare as much.

"Here, silent as thou art, I know thy doubt;
 And gladly will I loose the knot, wherein [realm
 Thy subtile thoughts have bound thee. From this
 Excluded, chance no entrance here may find;
 No more than hunger, thirst, or sorrow can.
 A law immutable hath 'stablish'd all;
 Nor is there aught thou seest, that doth not fit,
 Exactly, as the finger to the ring.
 It is not, therefore, without cause, that these,
 O'erspeedy comers to immortal life,
 Are different in their shares of excellence.
 Our Sovereign Lord, that settlcth this estate
 In love and in delight so absolute,
 That wish can dare no further, every soul,
 Created in his joyous sight to dwell,
 With grace, at pleasure, variously⁴ endows.
 And for a proof the effect may well suffice.
 And 'tis moreover most expressly mark'd
 In holy Scripture,⁵ where the twins are said

¹ *Augustin.*] Bishop of Hippo, in the fourth century; the celebrated writer who has been mentioned before, Canto x. 117.

² *Francis.*] See Canto xi.

³ *Benedict.*] See Canto xxii.

⁴ *Variouſly.*] There can be no doubt but that "Intra se," and not "Entrassi," is the right reading at v. 60, of the original. The former seems to have been found in only a few MSS.; but it appears from Landino's notes, that he had intended to adopt it; although Lombardi has been, as far as I know, the first to admit it into the text.

⁵ *In holy Scripture.*] "And the children struggled together within her." *Gen.* xxv. 22. "When Rebekah also had conceived by one, even

To have struggled in the womb. Therefore, as grace
 Inweaves the coronet, so every brow
 Weareth its proper hue of orient light.
 And merely in respect to his prime gift.
 Not in reward of meritorious deed,
 Hath each his several degree assign'd.
 In early times with their own innocence
 More was not wanting, than the parents' faith,
 To save them: those first ages past, behooved
 That circumcision in the males should imp
 The flight of innocent wings: but since the day
 Of grace hath come, without baptismal rites
 In Christ accomplish'd, innocence herself
 Must linger yet below. Now raise thy view
 Unto the visage most resembling Christ:
 For, in her splendor only, shalt thou win
 The power to look on him." Forthwith I saw
 Such floods of gladness on her visage shower'd
 From holy spirits, winging that profound;
 That, whatsoever I had yet beheld,
 Had not so much suspended me with wonder,
 Or shown me such similitude of God.
 And he, who had to her descended, once,
 On earth, now hail'd in heaven; and on poised wing,
 "Ave, Maria, Gratia Plena," sang:
 To whose sweet anthem all the blissful court,
 From all parts answering, rang: that holier joy
 Brooded the deep serene. "Father revered!
 Who deign'st, for me, to quit the pleasant place,
 Wherein thou sittest, by eternal lot;
 Say, who that angel is, that with such glee
 Beholds our queen, and so enamour'd glows
 Of her high beauty, that all fire he seems."
 So I again resorted to the lore
 Of my wise teacher, he, whom Mary's charms

by our father Isaac; (for the children being not yet born, neither having
 done any good or evil, that the promise of God according to election
 might stand, not of works, but of him that calleth;) it was said unto her,
 The elder shall serve the younger." *Rom. ix. 10, 11, 12.* Care must be
 taken that the doctrine of election is not pushed further than St. Paul
 appears to have intended by this text, which regards the preference of
 the Jews to the Gentiles, and not merely the choice of particular persons,
 without any respect to merit.

Embellish'd, as the sun the morning star;
 Who thus in answer spake: "In him are summ'd,
 Whate'er of buxomness and free delight
 May be in spirit, or in angel, met:
 And so beseems: for that he bare the palm
 Down unto Mary, when the Son of God
 Vouchsafed to clothe him in terrestrial weeds.
 Now let thine eyes wait heedful on my words;
 And note thou of this just and pious realm
 The chiefest nobles. Those, highest in bliss,
 The twain, on each hand next our empress throned,
 Are as it were two roots unto this rose:
 He to the left, the parent, whose rash taste
 Proves bitter to his seed, and on the right,
 That ancient father of the holy church,
 Into whose keeping Christ did give the keys
 Of this sweet flower; near whom behold the seer,¹
 That, ere he died, saw all the grievous times
 Of the fair bride, who with the lance and nails
 Was won. And, near unto the other, rests
 The leader, under whom, on manna, fed
 The ungrateful nation, fickle and perverse.
 On the other part, facing to Peter, lo!
 Where Anna sits, so well content to look
 On her loved daughter, that with moveless eye
 She chants the loud hosanna: while, opposed
 To the first father of your mortal kind,
 Is Lucia,² at whose hest thy lady sped,
 When on the edge of ruin closed thine eye.
 "But (for the vision hasteneth to an end)
 Here break we off, as the good workman doth,
 That shapes the cloak according to the cloth;
 And to the primal love our ken shall rise;
 That thou mayst penetrate the brightness, far
 As sight can bear thee. Yet, alas! in sooth
 Beating thy pennons, thinking to advance,
 Thou backward fall'st. Grace then must first be
 gain'd;

¹ *The seer.*] St. John.

² *Lucia.*] See Hell, Canto ii. 97, and Purgatory, ix. 50.

Her grace, whose might can help thee. Thou in
 Seek her: and, with affection, whilst I sue, [prayer
 Attend, and yield me all thy heart." He said;
 And thus the saintly orison began.

CANTO XXXIII.

ARGUMENT.

Saint Bernard supplicates the Virgin Mary that Dante may have grace given him to contemplate the brightness of the Divine Majesty, which is accordingly granted; and Dante then himself prays to God for ability to show forth some part of the celestial glory in his writings. Lastly, he is admitted to a glimpse of the great mystery; the Trinity, and the Union of Man with God.

"OH virgin mother,¹ daughter of thy Son!
 Created beings all in lowliness
 Surpassing, as in height above them all;
 Term by the eternal counsel pre-ordain'd;

¹ *O virgin mother.*]

Thou maide and mother daughter of thy son,
 Thou wel of mercy, sinful soules cure,
 In whom that God of bountee chees to won;
 Thou humble and high over every creature,
 Thou nobledest so far forth our nature,
 That no disdaine the maker had of kinde
 His son in blood and flesh to clothe and winde.

Within the cloistre blisful of thy sides
 Toke mannes shape the eternal love and pees,
 That of the trine compas Lord and guide is,
 Whom erthe, and sea, and heaven out of rellees
 Ay herien; and thou virgin wemmeles
 Bare of thy body (and dweltest maiden pure)
 The Creatour of every creature.

Assembled in thee magnificence
 With mercy, goodness, and with such pitee,
 That thou that art the sunne of excellence
 Not only helpst hem that praisen thee,
 But oftentime of thy benignitee
 Ful freely, or that men thin helpe beseche,
 Thou goest beforne, and art hir lives leche.

Chaucer, The Second Nonnes Tales.

In the stanza preceding these, Chaucer alludes to St. Bernard's writings,

And thou that art floure of virgins all,
 Of whom that Bernard list so well to write.

Ennobler of thy nature, so advanced
 In thee, that its great Maker did not scorn,
 To make himself his own creation;¹
 For in thy womb rekindling shone the love
 Reveal'd, whose genial influence makes now
 This flower to germin in eternal peace:
 Here thou to us, of charity and love,
 Art, as the noonday torch; and art, beneath,
 To mortal men, of hope a living spring.
 So mighty art thou, lady, and so great,
 That he, who grace desireth, and comes not
 To thee for aidance, fain would have desire²
 Fly without wings. Not only him, who asks,
 Thy bounty succors; but doth freely oft
 Forerun the asking. Whatsoe'er may be
 Of excellence in creature, pity mild,
 Relenting mercy, large munificence,
 Are all combined in thee. Here kneeleth one,
 Who of all spirits hath review'd the state,
 From the world's lowest gap unto this height.
 Suppliant to thee he kneels, imploring grace
 For virtue yet more high, to lift his ken
 Toward the bliss supreme. And I, who ne'er
 Coveted sight, more fondly, for myself,
 Than now for him, my prayers to thee prefer, [drive
 (And pray they be not scant), that thou wouldst
 Each cloud of his mortality away, [joy
 Through thine own prayers,³ that on the sovereign

¹ *To make himself his own creation.*] Non si sdegnò di farsi sua fattura. I had translated this line.

Himself in his own work enclosed to dwell,
 and have corrected it at the suggestion of my friend, the Rev. William Digby, who points out a parallel passage in Bishop Hopkins, on the Lord's Prayer, Ed. 1692, p. 190. "In Him omnipotence became weak; eternity, mortal; innocence itself, guilty; God, man; the Creator, a creature; the Maker of all, his own workmanship."

² *Desire.*] Lo his desire woll flie withouten winges.

Chaucer, Troilus and Cresseide, lib. iii.

Che 'l desiderio sempre move l'ale
 Dietro all' oggetto della mente appreso.

Frezzi, Il Quadrir. lib. iii. cap. 3.

³ *Through thine own prayers.*] Here again I am indebted to Mr. Digby for noticing the omission of "co' prieghi tuoi" in my former translation of the passage, which stood thus:—

That on the sovereign pleasure he may gaze.
 This also I entreat of thee, O queen.

Unveil'd he gaze. This yet, I pray thee, Queen,
Who canst do what thou wilt; that in him thou
Wouldst, after all he hath beheld, preserve
Affection sound, and human passions quell.
Lo! where, with Beatrice, many a saint
Stretch their clasp'd hands in furtherance of my suit.

The eyes, that heaven with love and awe regards,
Fix'd on the suitor, witness'd, how benign
She looks on pious prayers: then fasten'd they
On the everlasting light, wherein no eye
Of creature, as may well be thought, so far
Can travel inward. I, meanwhile, who drew
Near to the limit, where all wishes end,
The ardor of my wish (for so behooved)
Ended within me. Beckoning smiled the sage,
That I should look aloft: but, ere he bade,
Already of myself aloft I look'd;
For visual strength, refining more and more,
Bare me into the ray authentical
Of sovereign light. Thenceforward, what I saw,
Was not for words to speak, nor memory's self
To stand against such outrage on her skill.

As one, who from a dream awaken'd, straight,
All he hath seen forgets; yet still retains
Impression of the feeling in his dream;
E'en such am I: for all the vision dies,
As 'twere, away; and yet the sense of sweet,
That sprang from it, still trickles in my heart.
Thus in the sun-thaw is the snow unseal'd;
Thus in the winds on flitting leaves was lost
The Sibyl's sentence.¹ Oh eternal beam!
(Whose height what reach of mortal thought may soar?)
Yield me again some little particle
Of what thou then appearedst; give my tongue
Power, but to leave one sparkle of thy glory,
Unto the race to come, that shall not lose
Thy triumph wholly, if thou waken aught
Of memory in me, and endure to hear
The record sound in this unequal strain.

¹ *The Sibyl's sentence.*] Virg. *Æn.* iii. 445.

Such keenness from the living ray I met,
That, if mine eyes had turn'd away, methinks,
I had been lost; but, so embolden'd, on
I pass'd, as I remember, till my view
Hover'd the brink of dread infinitude.

Oh grace unenvying of thy boon! that gavest
Boldness to fix so earnestly my ken
On the everlasting splendor, that I look'd,
While sight was unconsumed; and, in that depth
Saw in one volume clasp'd of love, what'er
The universe unfolds; all properties²
Of substance and of accident, beheld,
Compounded, yet one individual light
The whole. And of such bond methinks I saw
The universal form; for that whene'er
I do but speak of it, my soul dilates
Beyond her proper self; and, till I speak,
One moment³ seems a longer lethargy,
Than five-and twenty ages had appear'd
To that emprise, that first made Neptune wonder
At Argo's shadow⁴ darkening on his flood.

With fixed heed, suspense and motionless,
Wondering I gazed; and admiration still

¹ *Such keenness.*]

—th' air
No where so clear, sharpen'd his visual ray,
To objects distant far. *Milton, P. L. b. iii. 625.*

² *All properties.*] Thus in the Parmenides of Plato, it is argued that all conceivable quantities and qualities, however contradictory, are necessarily inherent in our idea of a universe or unity.

³ *One moment.*] "A moment seems to me more tedious, than five-and-twenty ages would have appeared to the Argonauts, when they had resolved on their expedition." Lombardi proposes a new interpretation of this difficult passage, and would understand our author to say that "one moment elapsed after the vision, occasioned a greater forgetfulness of what he had seen, than the five-and-twenty centuries, which passed between the Argonautic expedition and the time of his writing this poem, had caused oblivion of the circumstances attendant on that event."

⁴ *Argo's shadow.*]

Quæ simul ac rostro ventosum proscidit æquor,
Tortaque remigio spumis incanduit unda,
Emerseri feri candenti e gurgite vultus
Æquoreæ monstrum Nereides admirantes.

Catullus, De Nupt. Pel. et Thet. 15.

The wondred Argo, which in wondrous piece
First through the Euxine seas bore all the flower of Greece.

Spenser, Faery Queen, b. ii. c. 12. st. 44

Was kindled as I gazed. It may not be,
 That one, who looks upon that light, can turn
 To other object, willingly, his view.
 For all the good, that will may covet, there
 Is summ'd; and all, elsewhere defective found,
 Complete. My tongue shall utter now, no more
 'E'en what remembrance keeps, than could the babe's,
 That yet is moisten'd at his mother's breast.
 Not that the semblance of the living light
 Was changed (that ever as at first remain'd),
 But that my vision quickening, in that sole
 Appearance, still new miracles descried,
 And toil'd me with the change. In that abyss
 Of radiance, clear and lofty, seem'd, methought,
 Three orbs of triple hue, clipt in one bound:¹
 And, from another, one reflected seem'd,
 As rainbow is from rainbow: and the third
 Seem'd fire, breathed equally from both. Oh speech!
 How feeble and how faint art thou, to give
 Conception birth. Yet this to what I saw
 Is less than little.² Oh eternal light!
 Sole in thyself that dwell'st; and of thyself
 Sole understood, past, present, or to come;
 Thou smiledst,³ on that circling,⁴ which in thee
 Seem'd as reflected splendor, while I mused;
 For I therein, methought, in its own hue
 Beheld our image painted: stedfastly
 I therefore pored upon the view. As one,
 Who versed in geometric lore, would fain
 Measure the circle; and, though pondering long

¹ *Three orbs of triple hue, clipt in one bound.*] The Trinity. This passage may be compared to what Plato, in his second Epistle, enigmatically says of a first, second, and third, and of the impossibility that the human soul should attain to what it desires to know of them, by means of anything akin to itself.

² *Less than little.*]

Che 'l paven vi parrebbe men che poco.

Fazio degli Uberti, Dittamondo, l. il. cap. 5.

³ *Thou smiledst.*] Some MSS. and editions instead of "intendente te a me arridi," have "intendente te ami ed arridi," "who, understanding thyself, lovest and enjoyest thyself," which Lombardi thinks much preferable.

⁴ *That circling.*] The second of the circles, "Light of Light," in which he dimly beheld the mystery of the incarnation.

And deeply, that beginning, which he needs,
Finds not: e'en such was I, intent to scan
The novel wonder, and trace out the form,
How to the circle fitted, and therein
How placed: but the flight was not for my wing:
Had not a flash darted athwart my mind,
And, in the spleen, unfolded what it sought.

Here vigor fail'd the towering fantasy:
But yet the will roll'd onward, like a wheel
In even motion, by the love impell'd,
That moves the sun in heaven and all the stars.

THE END.

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Dante Alighieri
The vision.

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Dante Alighieri,

The Vision; or, Hell, Purgator



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